उत्तररामचरितम्

With the Commentary o

घनश्याम

AND

WITH NOTES AND INTRODUCTION

BY

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INTRODUCTION.



I. Personal History of Bhavabhûti

Although Bhavabhuti is one of the brightest stars in the galaxy of Sanskrit poets, our knowledge about his personal history is very meagre and is almost entirely derived from his own works Out of his three known works, the Mahavîracharita[1] gives us the fullest account of him The ancestors of Bhavabhuti came from a town called Padmapura in the Deccan (in the Berars) They belonged to the Kasyapagotra they studied the Taittiriya recension of the Black Yajurveda and their surname was Udumbara. The fifth in ascent from Bhavabhuti was called Mahakavi, who had performed the Vajapeya sacrifice The name of the poet's grandfather was Bhatta Gopala. The father of the poet was Nilakantha and his mother's name was Jatukarni (or Jatukarnî). His teacher was Jnananidhi[2] From the fact that Bhavabhutis family belonged to the Berars and studied the Taittiriya sakha, Dr Bhandarkar conjectures that his native place must have been somewhere near Chandrapura or Chanda in the Nagpur territories where there are still many families of Maratha Desastha Brahmanas of the Taittiriya sakha with Âpastamba for their Sutra and in the country to the south and south-east of which there are Tailanga Brahmanas following the same Veda and sutra. The commentator Ghanasyama infers from Bhavabhuti's peculiarities of expression that the poet was an inhabitant

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1 'अस्ति दक्षिणापथे पद्मपुरं नाम नगरम्। तत्र केचित्तैत्तिरीयाः काश्यपाश्चरणगुरवः पङ्क्तिपावनाः पञ्चाग्नयो धृतव्रताः सोमपीथिन उदुम्बरनामानो ब्रह्मवादिनः प्रतिवसन्ति। तदामुष्यायणस्य तत्रभवतो वाजपेययाजिनो महाकवेः पञ्चमः सुगृहीतनाम्नो भट्टगोपालस्य पौत्रः पवित्रकीर्तेर्नीलकण्ठस्यात्मसम्भवः श्रीकण्ठपदलाञ्छनः पदवाक्यप्रमाणज्ञो भवभूतिर्नाम जतुकर्णीपुत्रः' महावीरचरित (प्रस्तावना) the मालतीमाधव omits the name of महाकवि. The मालतीमाधव adds that पद्मपुर was in विदर्भ (Berars) and gives the surname as डुम्बर Whether पद्मपुर is to be identified with पद्मावती that occurs in the मालतीमाधव is a question We think that they are not identical.

2 'श्रेष्ठः परमहंसानां महर्षीणां यथाङ्गिराः। यथार्थनामा भगवान्यस्य ज्ञाननिधिर्गुरुः॥' महावीर० I 5, so also मालती० I 9 'गुणैः सता न मम को गुणः प्रख्यापितो भवेत्। यथार्थनामा भगवान्यस्य ज्ञाननिधिर्गुरुः॥'.

of the Dravida country (*vide* text pp 39, 64, 130) The poet seems to have been quite familiar with the Godavari from his descriptions of it in the 9th Act of the Malatimadhava and in the Uttararamacharita He seems to have been also familiar with the Vindhya mountain (Act V 14 of the Uttararamacharita)

About the name of the poet there is a controversy In all his three dramas occur the words "Srikanthapadalanchanah Bhavabhutir nama One would naturally expect from the position of the word 'nama' that the poet's name was Bhavabhuti and that later in life he received the title of Srikantha But most of the commentators say that his name was Srikantha and that later on he was called Bhavabhuti in consequence of a certain benedictory verse in honour of Parvati [3] It seeme to us that the commentators had no certain knowledge on the subject and that they were guided probably by the etymologies to which the word Bhavabhuti lent itself *We are confirmed in this opinion by the fact that* the commentators are not in agreement as to the verse on account of which the poet earned the epithet Bhavabhuti [4] Moreover there is another story mentioned by the commentator Ghanasyama that the god Siva manifested himself to the poet in the form of a Brahmana and gave him riches [5]

Bhavabhuti came of a learned family Bhavabhuti himself seems to have been a profound scholar He had made a thorough study of the Vedas of the Vedanta, Sankhya and

3 *Vide* p 2 com वीरराघव on महावीरचरित says "श्रीकण्ठपदलाञ्छन । पितृकृतनामेदम् । भवभूतिनाम 'साम्बा पुनातु भवभूतिपवित्रमूर्तिः' इति श्लोकरचनातुष्टेन राज्ञा भवभूतिरिति ख्यापित" वीरराघव on the उत्तररामचरित says the same जगद्धर commenting on the मालतीमाधव says 'नाम्ना श्रीकण्ठ प्रसिद्धः भवभूतिरित्यथ,' while त्रिपुरारि on the मालतीमाधव says 'भवभूतिरिति व्यवहारे तस्यैव नामान्तरम्'

4 घनश्याम and वीरराघव say that it was on account of the verse 'साम्बा पुनातु भवभूतिपवित्रमूर्तिः' that the poet was called भवभूति But अनन्तपण्डित commenting on आर्यासप्तशती (1 36) says 'श्रीधर इति कवि नाम । भवभूतिरिति 'गिरिजायाः कुचौ वन्दे भवभूतिसिताननौ' इति पद्यकरणोत्तर पदवीनाम"

5 *Vide* p 4 com. Following this, वीर० says 'कि चास्मै स्वयं ईश्वर एव भिक्षुरूपेणागत्य भूतिं दत्तवानिति वदन्ति । अत च भवाद्भगवतो भूतिर्यस्येति भवभूतिरित्यपि स्यात् ।'

Yoga systems of philosophy and of the poetical and rhetorical literature before him.[6] He displays his knowledge of the Vedanta in the use of the word Vivarta in several places and in his references to Upanishad passages which we have duly noted in the notes His profound study of the Yoga system is seen in the Mahaviracharita (Act III) and in the Malatimadhava (Act V) He seems to have been a proud man and feels no restraint in praising himself.[7] In this he offers a striking contrast to Kalidasa who is so modest as not even to mention his name in most of his works There are indications in his works which lead us to infer that Bhavabhuti had to put up with neglect and ridicule from his contemporaries before he secured for himself a niche in the temple of fame[8]

Several stories about Bhavabhuti are current among the Pandits most of which are without any historical ba[illegible] In the Bhojaprabandha of Ballala we read that Kalidasa, Bhavabhuti, Bana, Mayura and a host of other poets were contemporaries and engaged in many trials of wit in the court of Bhoja king of Dhara, who was a patron of letter[s] We are

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6 [illegible] I 10 For display of his knowledge of the Vedas [illegible] notes on IV 1[illegible] II 1[illegible] In the words [illegible] there is a reference to the [illegible] 13th [illegible] (a portion of which is devoted to the [illegible] sacrifice) [illegible] \VIII 4 2 [illegible] In [illegible] VIII. 1 6 3 we read '[illegible]' As भवभूति was a follower of the [illegible] he probably refers to the [illegible] III [illegible] and to the words of the [illegible] '[illegible]'

7 *Vide* उत्तररामचरित I 1 and महावीरचरित I 4 '[illegible]'

8 Note the verse [illegible] I

told by the Bhojaprabandha that when Bhavabhuti and Kālidasa composed a verse each on a topic prescribed by Bhoja, all went to the temple of Bhuvanesvari and weighed in a balance the parchments on which the verses composed by the poets were written As the pan of Bhavabhuti's verse went up, the goddess intervened in favour of Bhavabhuti by dashing a little honey on to that pan from the lotus on her head We shall see in the sequel that Kalidâsa is separated from Bhavabhuti by several centuries All such stories which partake of the marvellous were invented by the Pandits to justify their own views about the merits of our author and the other poets

There is another interesting story about Kalidasa and Bhavabhuti Bhavabhuti composed his Uttararamacharita and took it to Kalidasa who was playing at chess Kalidasa asked him to read the drama, while he himself seemed to be engrossed in the play Kalidasa remarked, when the whole drama was read by Bhavabhuti, that it was a creditable performance but that there was an *anusvara* too much in one verse.[9]

It is interesting to note that in a MS of the Malatimadhava, the colophon at the end of two Acts makes the author of the drama a pupil of Kumarilabhatta, the great writer on the Purvamimamsa[10] There is nothing in the chronological position of the two writers as established from independent evidence to make this relationship impossible

II The date of Bhavabhûti

Although our knowledge of the personal history of Bhavabhuti is very meagre, it is fortunate that there are sufficient materials for fixing the exact period when he flourished

9 ri- in verse 27 of Act I The fourth pâda as written by भवभूति ran रात्रिरेव व्यरमीत् Kâlidasa suggested रात्रिरेव व्यरसीद् It must be said that the latter yields a much happier meaning than the former

10 *Vide* Pandit's Introduction to Gaudavaho 206 ff, 'इति श्रीभट्टकुमारिलशिष्यकृते मालतीमाधवे तृतीयोऽङ्क', 'इति श्रीकुमारिलस्वामिप्रसादप्राप्तवाग्वैभवश्रीमदुम्बेकाचार्यविरचिते मालतीमाधवे षष्ठोऽङ्क' Kumarila flourished (Prof Pathak) in the first half of the 8th century *Vide* J B B R A S *vol* 18 p 217

According to the Rajatarangini, Bhavabhuti was patronized by Yasovarma,[10a] king of Kanyakubja (Kanoj) This Yasovarma was vanquished by a king of Kasmir named Lalitaditya. Lalitaditya reigned according to General Cunningham from 663 A D to ,79[11] Pandit comes to the conclusion that the correct date of the accession of Lalitaditya is 695 A D[12] and that one of his earliest achievements was the defeat of Yasovarma The Rajatarangini mentions another poet Vakpatiraja, who lived at the court of Yasovarma. This poet was the chief court poet of Yasovarma and wrote a prakrit poem called Gaudavaho which deals with the exploits of Yasovarma and his victory over a Gauda king In this poem Vakpatiraja says that certain excellences derived from the ocean of Bhavabhuti still shine in his works.[13] Pandit therefore comes to the conclusion that Vakpati had been in youth either a pupil or a personal admirer of Bhavabhuti.[14] Dr Bhandarkar points out in the recent edition of his Mālatimadhava that Chinese chronology throws a doubt on the correctness of these dates and that a correction of 31 years is required in these dates[15] Prof Jacobi confirms Chinese chronology by finding out the exact date (14th Aug 733 A D) on which an annular eclipse of the sun described by Vakpati in his Gaudavaho took place[16] Dr Bhandarkar therefore holds that Bhavabhuti flourished in the first quarter of the 8th century

There are ample materials to corroborate the result thus arrived at as to the date of Bhavabhuti. We shall set forth some of them

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10a 'कविवाक्पतिराजश्रीभवभूत्यादिसेवित । जितो ययौ यशोवर्मा तद्गुणस्तुतिवन्दिताम् ॥ IV 144 (Stein)

11 *Vide* Dr Bhandarkar s preface to the Malatimadhava XIV (edition of 1905)

12 Introduction to Gandavaho p. 95

13 'भवभूइ जलहि-णिग्गय-कव्वामयरसकणा इव फुरन्ति । जस्स विसेसा अज्ज वि वियडेसु कहानिवेसेसु ॥' Pandit s Gaudavaho verse 799 (भवभूतिजलधिनिर्गतकाव्यामृतरसकणा इव स्फुरन्ति । यस्य विशेषा अद्यापि विकटेषु कथानिवेशेषु ॥)

14 Introduction to Gandavaho p 66

15 Introduction to Malatimadhava XIV

16 Introduction to Malatimadhava XIV

1 Kshemendra in his voluminous writings quotes Bhavabhuti by name several times We have extracted in the notes his remarks on several verses of the Uttararāmacharita from his Auchityavicharacharcha.[17] Kshmendra tells us that he wrote his Kavikanthabharana and Suvrittatilaka in the reign of Anantarāja (1028—1063 A D) of Kasmir So he flourished in the latter half of the 11th century A D.

2 Rajasekhara in his Balaramayana says that he was Bhavabhuti in his former life[18] and quotes in his काव्यमीमांसा several verses from the Malati madhava.

3 The Vyaktiviveka of Mahimabhatta quotes two verses from the Uttararamacharita [19] Mr T Ganapati Sāstri has shown that Mahimabhatta flourished in the early part of the 11th century A. D [20]

4 The Dasarupaka of Dhananjaya quotes many verses from the Uttararamacharita.[21] Dhananjaya was patronized by king Munja [22] If Munja is the uncle of the great Bhoja, as seems to be the case then Dhananjaya flourished before 1000 A. D, as मुञ्ज reigned from 974 A D to 995 A D

5 Dhanapala in his Tilakamanjari praises Bhavabhuti (vide note 36 below) Dhanapala tells us that he was called 'Sarasvati' on account of his learning by king Munja Therefore Dhanapala flourished towards the end of the 10th century

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17 *Vide* notes on II 27, IV 27, V 34

18 'बभूव वल्मीकभव पुरा कविस्तत प्रपेदे भुवि भर्तृमेण्ठताम् । स्थित पुनर्यो भवभूतिरेखया स वर्तते संप्रति राजशेखर ॥' बालरामायण I 16 राजशेखर was the उपाध्याय of महेन्द्रपाल of Kanoj whose inscriptions are dated 903 and 907 A. D See E I vol I p 171

19 The verse 'इयं गेहे लक्ष्मी' (I 38) on pp 65 and 100 (of the Trivandrum edition of the व्यक्तिविवेक) and the verse 'हृ द्रन्न दक्षिण' (Act II 10) on p 44

20 *Vide* p 10 of the Introduction to the व्यक्तिविवेक (Trivandrum Sanskrit series)

21 viz I 27, 35, 38, III 26 37 V 34 VI 11, 19 of the उत्तररामचरित

22 'आविष्कृत मुञ्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत् ।' last verse of the दशरूपक

6. Vamana in his Kavyalankarasutravritti quotes from the works of Bhavabhuti [23] This is not the place to discuss the date of Vamana.[24] He flourished in the latter half of the 8th century A. D

Thus from the eleventh century to the eighth there are writers who name Bhavabhuti or quote from his works For want of space we refrain from giving quotations from a host of other writers such as Mammata and Ruyyaka.[25]

There is evidence of a negative character that Bhavabhuti could not have flourished much earlier than 700 A. D. In the first place though Bana mentions a number of his predecessors such as Kalidasa, Pravarasena, Subandhu, he is silent about Bhavabhuti Bana flourished in the first half of the 7th century A. D Moreover, we can detect traces of the influence of Kalidasa upon our poet In the Malatimadhava our poet makes the hero Madhava address two verses to a cloud as a messenger [26] Those will remind any one of certain verses of the Meghaduta composed in the same metre. The fact that Bhavabhuti uses very long and involved compounds especially in prose passages shows that he flourished at a time

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23 The verse 'इयं गेहे लक्ष्मीः' (उत्तररामचरित I 38) is quoted as an example of रूपक under काव्याल० IV 3 2 A verse from the महावीरचरित (I 38) is quoted as an example of the Gaudi style under काव्याल० I 2 12 The words पक्ष्मालीपिङ्गलिम्न (occurring in a verse of the नान्दी to the मालतीमाधव) are criticised under काव्याल० V 2 18

24 Vide Introduction to our edition of Kadambari (Purvabhaga)

25 Vide note 30 below

26 Verses 25 and 26 of Act IX.

'कच्चित्सौम्य प्रियसहचरीं विद्युदालिङ्गति त्वामाविर्भूतप्रथमसुखाश्चातका वा भजन्ते । पौरस्त्यो वा सुखयति मरुत्साधुनवाहनानि बिभ्रद्विभ्रं सुरपतिधनुर्लक्ष्म लक्ष्मीं वहेत्तु ॥ दैवात्पश्येर्जगति विचरन्प्रियां मालतीं चेदाश्वास्यादौ तदनु कथयेर्माधवीयामवस्थाम् । आशातन्तुर्न च कथयतात्यन्तमुच्छेदनीयः प्राणत्राणं कथमपि करोत्यायताक्ष्याः स एकः ॥'. Mark the following 'कच्चित्सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे' (उत्तरमेघ 53), 'दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन' (उत्तरमेघ 14), 'आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि' (पूर्वमेघ 10).

when rhetorical conventions prescribed that long compounds were the soul of prose, as expressed by Dandin in his Kavyâdarsa.[27]

III Bhavabhûti's works

Bhavabhûti is known at present by his three plays, the Mahâvîracharita, the Mâlatîmadhava and the Uttararâmacharita The first and third are based on the Râmâyana. The plot of the second apparently is the author's own creation, but it seems to us that the suggestion came to him from the story of Madiravatî, which we now find in the Kathâsarit sagara (XIII), which work is based on the Brihatkathâ of Gunadhya. Out of these it is beyond question that the Uttararâmcharita is a product of the poet's mature intellect. It seems to us in the present state of our knowledge of his works that the Mahâviracharita was his first work and the Malatîmadhava the second When he wrote the Malatî madhava he must have incurred the ridicule of the critics of his time (*vide* the verse from the Mâlatîmadhava quoted above) *This presupposes that he had placed before the public* some work of his As we at present know of only three works of his, it follows that the Mahaviracharita preceded the Malatimadhava The fuller details about his ancestors contained in the Mahaviracharita point in the same direction

Whether Bhavabhuti wrote any other work cannot be said with certainty In the Sarngadharapaddhati there are two stanzas attributed to him which are found in none of his three works[28] Therefore it is not unlikely that Bhavabhuti may have composed some other work which has not come down to us

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27 ओज समासभूयस्त्वमेतद्गद्यस्य जीवितम् । पद्येऽप्यदाक्षिणात्यानामिदमेक परायणम् ॥' I 80

28 निरवद्यानि पद्यानि यदि नाट्यस्य का क्षति । [illegible]

Bhavabhuti also in the Rasikajivana compiled by Gadadhara bhatta In the सूक्तिमुक्तावलि of जल्हण the first verse is attributed to a poet मालतीमाधव, the reading being यद्यनाट्यस्य for यदि नाट्यस्य In the सूक्तिमुक्तावलि there are other verses attributed to भवभूति which are not found in his known works

IV Literary estimate

Bhavabhuti is a great poet From very early times Sanskrit critics have looked upon Bhavabhuti as contestin with Kalidasa for the first place among Sanskrit poets Most however would give the palm of superiority to Kalidasa The muse of Kalidasa is always smooth and polished and never grates upon the ear while that of Bhavabhuti is often rugged and jarring Kalidasa is a consummate artist and his execution is always even Bhavabhuti is inferior as an artist and his execution is most uneven While there are passages in Bhavabhuti's works that are unrivalled in their beauty force and loftiness of sentiment, there are many others that are marred by verbosity and slovenliness Kalidasa was a court poet, while Bhavabhuti hardly ever dwells upon the pomp and luxuries of royalty Kalidasa seems to have moved in a world of conventionalities, while Bhavabhuti is an unsophisticated child of Nature But there are certain provinces in which Bhavabhuti admits of no equal We shall briefly point out some of the merits of the author

(1) The tone of the whole drama and of every part of it is highly elevated Every one of the character is an ideal one in its own way Even Durmukha a spy and as such hated by all, is painted as a high souled public servant who faithfully does his duty towards his master though with the greatest reluctance and sorrow It is not necessary to say anything about Rama and Sita, the hero and heroine of the drama These two have been cherished for thousands of years by all classes in India as the loftiest ideals of manly and womanly virtues respectively It is difficult to find another work in Sanskrit where the conflict of generous feelings in elevated walks of life is depicted so deftly and in such impressive colours In connection with the tone of gravity that pervades Bhavabhuti we may note that none of his three works contains a buffoon.

(2) Bhavabhuti shows a true love of Nature in its beautiful and sublime moods. He was a minute observer of Nature and could draw out lessons from the most trivial aspect of it His descriptions of scenery are always realistic, vivid and forcible What can be more graphic and picturesque than his description of the Dandaka forest and Janasthāna in the second Act of the Uttararamacharita?

(3) He is unrivalled in the treatment of tender human feelings[29] He is very happy in his description of child life[30] The Uttararamacharita contains many verses that reach the high water mark of tenderness and pathos[31]

(4) Bhavabhuti had a great command over language and was a master of style and expression He often composes verses where the sound is an echo to the sense[32]

(5) In his descriptions of Nature and human feelings, Bhavabhuti is entirely free from conventions The attitude of other Sanskrit poets (not excluding even Kalidasa) is generally conventional They concern themselves chiefly with the cooing of the cuckoo, the mango blossom, the exciting influence of moonlight the Asoka and Bakula trees &c But Bhavabhuti hardly refers to the note of the cuckoo and the other conventions of Sanskrit poets He treats us with descriptions of the awful forests, the mellow peaks of mountains, the panoramic views from the tops of mountains the wild onrush of cascades down the slopes of hills These and a hundred other particulars of natural scenery which he had himself seen, he is never tired of describing

We shall now turn to some of the shortcomings of Bhababhuti s works

(1) He is inferior in the skilful development of the plot and in the arrangement of incidents (except in the Uttararamacharita) In two of his dramas he was handicapped, it must be admitted by his choice of a plot from the national epic But even in the Malatimadhava he has introduced scenes that do not fit in with the harmonious development of the plot[33]

(2) He throws the unities of time and place to the winds and betrays a want of the sense of proportion In the Uttararamacharita, between the first and second Acts an interval of about twelve years elapses, while the remaining Acts follow in quick succession

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29 Mark the verdict of Sanskrit critics 'कारुण्य भवभूतिरेव तनुते'

30 Mark the verse अनियतरुदित Act IV 4

31 e g उत्तर० III 25 26, 27, 38, I 43, 46, 49

32 Note Uttararamacharita I. 40, IV. 29, V. 26

33 *Vide* Dr Bhandarkar's preface to the Malatimadhava

(3) He is fond of long and involved compounds, especially in prose passages. The Mâlatîmâdhava is the greatest offender in this respect

(4) He is extremely fond of repeating himself We have noted that there are at least sixteen verses of the Uttararama charita that are found either in the Mahaviracharita or in the Malatimadhava[34] Besides these there are numerous padas of verses and prose passages that are common to all his three works.[35]

We shall now make a few observations particularly in connection with the Uttararamacharita. We have pointed out at the beginning and end of the several Acts and in several places elsewhere the art of Bhavabhuti and his eminent skill as a dramatist We have already said that the main plot is taken from the Ramayana. We have indicated in the notes by quoting extracts from the Ramayana how closely the author followed his source He made one vital change and a few minor changes The catastrophe of the drama is different from that in the Ramayana (*vide* notes p 186) Among the changes are (1) the fight between Lava and Chandraketu, (2) Rama's meeting with Vasanti (3) the invisible presence of Sita while Rama was in the Dandaka forest, (4) the stay of Vasishtha, Arundhati and Rama's mothers in the hermitage of Valmiki.

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34 उत्तर० I 8 = महा० IV 33, उत्तर० I 15 = महा० I 42, उत्तर० I 22 = महा० I 51 उत्तर० II 20-21 = महा० V 40-41, उत्तर० IV 20 = महा० I 18, उत्तर० IV 29 = महा० III 29, उत्तर० VI 9 = महा० II 41, उत्तर० I 34 = मालती० VIII 3, उत्तर० II 21 = मालती० IX 6 उत्तर० III 16 = मालती० IX 34 उत्तर० III 31 = मालती० IX 12, उत्तर० III 35 = मालती० IX 20, उत्तर० IV 4 = मालती० X 2, उत्तर० IV 15 = मालती० IV 7, उत्तर० VI 12 = मालती० I 27

35 उत्तर० I 13 (last half) = महा० IV 27, उत्तर० I 14 = मालती० IX 51 (last half), उत्तर० I 16 (latter half) = महा० I 19 उत्तर० I 17 and महा० I 57, उत्तर० IV 9 (latter half) and महा० I 14, उत्तर० VI 21 (first half) and महा० II 46, उत्तर० I 36 (first half) and मालती० VI 8, उत्तर० II 29 and मालती० X 19, उत्तर० III 4 and मालती० II 4, उत्तर० V 13 and मालती० IX 54, X 8 उत्तर० VII 4 (last half) and मालती० X 13

We shall close this brief literary estimate by quoting a few remarks on Bhavabhuti by Sanskrit critics [36]

V Text

The text in the present edition is principally based on four printed editions viz Vidyasagara's that issued by the Nirnaya sagara Press, Mr Kale's and Mr Ghate's The text of the Uttararamacharita has become hopelessly corrupt in many places [37] especially in prose passages [38] It has been our endeavour to note all important readings and to show what the original reading may have been We have generally preserved

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36 (a) स्पष्टभावरसा चित्रै पदन्यासै प्रवर्तिता । नाटकेषु नटस्त्रीव भारती भवभूतिना ॥ Verse 30 Introduction to तिलकमञ्जरी of धनपाल (It will be noticed that the first line is capable of two meanings)

(b) भवभूते शिखरिणी निरर्गलतरङ्गिणी । रुचिरा घनसन्दर्भे या मयूरीव नृत्यति ॥ सुवृत्ततिलक (of क्षेमेन्द्र) III 33 (The words तरङ्गिणी and घनसन्दर्भे are श्लिष्ट) It will be seen from the note on metres appended at the end that in the उत्तररामचरित the poet employs the शिखरिणी वृत्त more frequently than any other metre (except अनुष्टुभ्)

(c) भवभूते सम्बन्धाद्भूधरभूरेव भारती भाति । एतत्कृतकारुण्ये किमन्यथा रोदिति ग्रावा ॥ आर्यासप्तशती (I 36) of गोवर्धनाचार्य Here भवभूति means (1) the ashes on Siva (2) the poet भवभूति The last few words refer to 'अपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम्'

(d) सुकविद्वितयं मन्ये निखिलेऽपि महीतले । भवभूतिः शुकश्चायं वाल्मीकिस्तु तृतीयकः ॥ भोजप्रबन्ध Verse 191 (where कालिदास says this to भोज)

(e) 'उत्तरे रामचरिते भवभूतिर्विशिष्यते' विक्रमार्क according to घनश्याम (vide text p 4)

(f) रत्नावलीपूर्वकमन्यदास्तामसीमभोगस्य वचोमयस्य । पयोधरस्येव हिमाद्रिजायाः परं विभूषा भवभूतिरेव ॥ quoted anonymously in जह्लण's सूक्तिमुक्तावलि रत्नावली—(1) a drama by श्रीहर्ष (2) a necklace भवभूति (1) poet (2) ashes on Siva's body

(g) भवभूतिमनादृत्य निर्वाणमतिना मया । मुरारिपदचिन्तायामिदमाधीयते मनः ॥ quoted anonymously in जह्लण's सूक्तिमुक्तावलि and in शार्ङ्गधरपद्धति भवभूति means (1) worldly prosperity (2) poet मुरारि

काव्यमीमांसा Gaikwad's Oriental Series p XIII)

37 Vide Act VI 22 24, Act I 14, Act II 18 IV 23

38 Vide text p 114 123, 135 147

in the text the reading of Ghanasyama the commentator We, however, depart from the text of Ghanasyama, wherever other readings appear better to us or in some cases in prose passages. Out of the four editions mentioned above, those of Vidyasagara and Mr Ghate are closely allied, while Mr Kale generally follows the Nirnaya sagara edition It will be seen that Ghanasyama's text also is in most places the same as that of the Nirnaya sagara edition As our object was to present a tolerably correct text to the University student, we did not think it necessary to note each and every variance among the several printed editions and have not therefore collated a large number of manuscripts The words of the text that are explained in the commentary have been put in thick type in order to draw the attention of the student. On each page of the text is given the citation of the Act and the verse with which the page end

VI Commentaries

The only commentaries available on this side of India were that of Viraraghava issued by the Nirnayassagara press and the one included in Vidyasagara's edition We have been fortunate enough to secure a transcript of the commentary of Ghanasyama through the kindness of Mr Varadachari, Librarian of the Government Oriental Mss. Library at Madras We are informed by Mr Ganapati Sastri of Trivandrum that there is another commentary at Trivandrum by a pupil of Narayanabhatta.

A few remarks about Ghanasyama must be made here He furnishes us with a good deal of information about him self in the introductory verses to his commentary and the colophons at the end of the first and seventh Acts. He seems to have been a Maharashtra (Desastha) Brahmana His surname was Chaundo (Chaunde?) He belonged to the Mauni—Bhargava Gotra. His grandfather's name was Balaji His mother and father were respectively called Kashi and Mahadeva His maternal grand father was Timmaji Balaji of the Kaundinya Gotra He was the younger brother of Sakambhari and Chidambara, the latter of whom is styled Paramahamsa. Ghanasyama had two wives, Sundari and Kamala. In the introduction the author furnishes us

posed by भर्तृमीढ or ईश्वरकृष्ण [46] If घनश्याम be right, this would open up the question whether ईश्वरकृष्णमिश्र (कालिदास) is the same as the author of the सांख्यकारिका We do not wish to pursue this topic here

The commentary of Viraraghava is fuller than that of Ghanasyāma and is more helpful to the student He calls himself in the colophons at the end of the Acts a descendant of the family of Rama himself and came from a town called भूमार or भूमिसार His family name was वाधूल He is later than Ghanasyama and often criticises him, though without naming him [47] He seems to be the same वीरराघव that commented on the महावीरचरित where his name is also given as Annappangarya. There is a third commentary by Ramachandrabudhendra, who seems to have been an inhabitant of Benares This was printed in Telugu and Grantha characters. On comparing it with the commentary in Vidyasagara's edition we found to our surprise that the two agree word for word, excepting a few verses at the beginning of the commentary which are not found in Vidyasagara's edition [48] This has caused us a great deal of perplexity

46 Vide p 141 "न विदीर्णे कठिना खलु स्त्रियः (IV 5) इति कुमारसम्भवे ईश्वरकृष्णमिश्रस्यैव दर्शनीय," p 68 'गङ्गाप्रपातान्तविरूढशष्पम्' (रघु० II 26) इति ईश्वरकृष्णमिश्रः, p 3 'दास्यमरविन्दसुरभि' (शाकुन्तल) इति भर्तृमीढश्च p 5 'अनुष्ठितानन्तरजा' इति (रघु० 7 32) भर्तृमीढप्रयोगवत्,' it is to be noted that the Pada 'दैन्य हि यस्मा प्रकृतिचलस्य' (रघु० V 54) is once (p. 30 text) cited as of भर्तृमेण्ठ and at p 76 as of ईश्वरकृष्णमिश्र There are a few other quotations given under these names from the कुमारसम्भव and the रघुवंश vide p 129

47 Note 'केचित्तु पूजय वैदिकैश्च कविभिः गणानान्त्वा गणाना त्वा गणपति हवामहे इति श्रुते । कवि शुक्रगणाननौ इति। तत्र बहुवचनस्वारस्यात् compare this with our text p 3 'केचित्तु सुमानुषस्य सौजन्यस्य' इत्याहु compare text p 25 (on सुमानुषस्य in I 39), 'अत्र सुष्ठु कृत येन्ने सुकृता तथाविधाश्च ते पुण्यजना राक्षसाश्चेति ते। विभीषणादय इति कश्चित्' compare text p 83, 'त्नेन असृतभरागाति कवे प्रमाद इति वदन् व्याख्याता निरस्त', compare text p 144

48 रामचन्द्रबुधेन्द्र commences his टीका as follows —वन्दामहे महालक्ष्मीसारङ्गेक्षणम् । यस्य स्मरणमात्रेण सिध्यत्यर्थचतुष्टयम् ॥ १ ॥ श्रीरामचन्द्र विदुषा विदुषां वरेण वाराणसीपुरनिवासपरायणेन। व्याख्यास्यते कृतिरमावतिगूढभावा तुष्ट्यै सतां विगतमत्सरमानमानाम् ॥ २ ॥ भवभूतिकृति क्वेय क्वाहमत्पमतिस्तथा ।

Isvarachandra omits the verses given above, nor does he say definitely whether the Sanskrit commentary is his own or another's. There are no introductory verses in the commentary contained in his edition of 1872. But on the title-page in English we read the words 'edited with notes and explanations by Isvarachandra Vidyasagara.' These words lead one to think that the learned author claims the commentary as his own. On the other hand, the absence of introductory verses and the omission to say definitely that the commentary is his make it highly probable, if not certain, that the commentary is not his, and that he simply included it in his edition without acknowledging his debt to Ramachandrabudhendra. We advance this view with great diffidence. There is a certain very modern ring about this commentary [41]

VII Notes

In the notes we have made an attempt to explain the text fully and to meet all the requirements of the modern University student. Bold type has been used in the notes to draw attention to important citations. On each page of the notes at the top is cited the Act and the verse the notes on which begin on that page or the preceding page.

यदि रामभद्रस्य कृपया किं न साध्यते ॥ ३ ॥ भवभूतिकवीन्द्रेण कृतेऽस्मिन्नाटके शुभे । उत्तरे रामचरिते रचिता भावबोधिनी ॥ ४ ॥. The concluding words are — इति श्रीरामचन्द्रबुधेन्द्रविरचिते उत्तररामचरितनाटकव्याख्याने भावबोधिन्याख्ये सप्तमोऽङ्कः समाप्तः'.

49 p. 9 'मद् वत्स कुमारप्रश्लेति सर्वेषु पुस्तकेषु पाठो दृश्यते स च न स्वरसमेति इति मत्वा तत्स्थाने प्रेम इति पदं परिवर्तितम्'.

॥ श्रीरस्तु ॥

अथ उत्तररामचरितम् ।

॥ प्रथमोऽङ्कः ॥

इदं कविभ्यः पूर्वेभ्यो नमोवाकं प्रशास्महे ।
विन्देम देवतां वाचममृतामात्मनः कलाम् ॥ १ ॥ वैखरी

धनश्यामपण्डितविरचिता ।

उत्तररामचरितव्याख्या ।

चतुर्दनजगन्नोऽथ नतिमाचक्ष्महे वयम् । वर्धिता भेदजैर्मोहैरेतावन्तमनेहसम् ॥ १ ॥ यथाख्याता विद्धसालभञ्जिका चिनितार्थके । विद्धे स्तम्भे मालमर्पिकायिता यत्र नायिका ॥२॥ तनुरुचि यो न श्यामः कवि कवीना स यदि घनश्यामः । कवते कमनश्याम किमसूयाभिमुखैव नश्याम ॥३॥ इति समुद्दिश्य रहसि निजामानमभिविनन्दन्ति मनसि सजातविविधवैकल्यानि कुकविसाकल्यानि ॥ लग्ने कीटे जपेप्यासनदलनिलयौ भूर्जकेतू धनुर्दयेशौ कान्योऽथ नक्रे क्षितिघटरदराशेषु सौम्येनचन्द्रा । सौरिर्मेषे तुलारो वृषमिथुनदले सैंहिकेयोऽथ जीव. कौलीरे सिंहभागेष्यलियननवमासे यदीयोऽवतारः ॥ ४ ॥ आत्मा दशिववयोध्विदम्बरमहायोगीन्द्रयाकम्भारिभ्राता श्रीद्वयसुन्दरीकमलज. काशीनहादेवन । यद्वाभ्यनखिलप्रयोगसमय कोशावलीवल्भो नम्र सन्नादि वावदीति स घनश्यामः कवीना कवि ॥ ५ ॥ पत्रं पुष्पं वर्तते यद्गृहे मे तत्ते रुद्रे टेन्कैभ्यो ददामि । योगक्षेमे सन्तुवैभन्थरीतौ चाचन्द्रार्कं देवि वाचे जय त्वम् ॥ ६ ॥ मद्वन्यवैरिण महाकार्न्ये मद्वास्तुनिधु महालक्ष्मीः । मत्कृतिपाटीषु च मद्दमगर्म्ये पयतु तर्णि मत्कविनि ॥ ७ ॥ धन्ये चतुष्षष्टिनिरविकल्ये निर्मातुमन्या भगिनीर्मुहुस्ते । जीवामि शुकामि मृकण्डुनामि श्रीदाम्यहं सौभसैन्यपमान्नि ॥ ८ ॥ नमस्तभ्यो महान्तो ये भस्मच्छन्नानला इव । नमोऽसद्भ्यो महान्तो ये भस्मच्छन्ना नला इव ॥ ९ ॥ निरशेषं भुवनं मयोपमपि हा विष्णुमन्दन्तर्गता हे टीका मधुनार्थचानकमनस्कारे घनश्याम्यहम् । उन्मार्गां वल्दिशापिकद्रदम्भगम्यूहाद्भदेनो पुन· श्यामाम्भामहभागत. किल घनश्यामोऽस्मि भूमण्डले

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१ 'उरस्त्वः' इति क–घ.   २ 'वन्देमहि च ता वाणीम्' इति न–टी.

॥१०॥ न चेत् किंच दक्षसे पठ कृति नोचेद्गृहाणायुधं व्यापारं कुरु पाशुपाल्यमथवा धिक्त्वेरलान्वा व्रज । मा नो चेत्परिभाषसेऽसि फणितो भक्त्या त्वया मत्कृते सृष्टो गुग्गुलधूपज परिमलो न स्यात्ममामो यदि ॥११॥ चोलेन्द्रोत्स चिवोद्वहे मयि चतुष्षष्टिप्रतीबन्धकी द्विनिश्लोकजगत्प्रजापतिगणो हा दुष्कवीना जन ।अन्धोपस्थनयाक्षरस्तुतिधनं खद्योतवद्द्योतते मन्ये नाम्रति चन्द्रचूडगुरवे के ताम्रचूडारवे ॥१२॥ युक्त्या नीतितविद्वसालतनवरसार्धप्रबन्धद्वयीकन्याकुङ्कुमभूर्निर्गाविवरणे सङ्कोचभानोऽप्यमी ।कीर्तौ दत्तदश शिरो घनजयस्था सुमा कुमहे खेलेनोत्तरमेव रामचरित टीकाकृताधात्तरम् ॥१३॥ इतरपूर्वकविप्रथनाधिका स पुनरुक्तपदा भवभूतिजा । अनि हि नामयति स्म तु चापयोमनसि सहृतरास्स घूर्णबुधे ॥१४॥ ग्रन्थो मे मित इह विस्तरे वृथा स्यात् गायन्त्यष्टकपठने बुधोऽलसो यत् । यद्ग्रन्थेष्वपि शिवरामकृष्णनाम्ना यत्नाय बहुगणपाठने धनेच्छु ॥१५॥ वृत्तोक्तिसालकृतिभावपङ्क्तिकारमार्थमूलाद्यनुवादचातुरीम् । पश्यन्तु सन्तोऽनुपमानमत्कृतप्रचण्डराहृदयदीपिकादिषु ॥ १६ ॥ अथैतन्नाटकस्यायि स्वविधानावबोधने । वस्तुपात्रादिनिर्देश सङ्ग्रहात्क्रियते मया ॥ इदं कविभ्य इत्यस्मिन्पद्ये प्रामाणिकेरित । वन्द्यो गणेश पूर्वार्धे उत्तरार्धे सरस्वती ॥ श्रीमान्कालप्रियानाथो देवस्सूत्रधरो नट । पारिपार्श्विकपर्याय उभौ प्रस्तावनेरितौ ॥ रामस्सीता तत चञ्चत्पट्टावक्रोऽथ लक्ष्मण । प्रतिहारी दुर्मुखोऽमी प्रथमाङ्के प्रवेशिता ॥ आत्रेयी तापसा नाम्ना वासन्ती वनदेवता । रामश्च दिव्यपुरुषश्शम्बूकोऽङ्के द्वितीयके ॥ तमसा मुरला सीता रामो वासन्तिकेत्यमी । तृतीयेऽङ्के ततो दाण्डायनिस्सौधातकिर्मुनि ॥ जनकोऽरुन्धती देवी कौसल्या गृष्टिकन्चुकी । लवश्च बटव कुद्रपुरषोऽङ्के चतुर्थके ॥ सुमन्त्रश्चन्द्रकेतुश्च लवोऽप्यङ्के च पञ्चके । अथ विद्याधरी विद्याधरो रामो लवस्तथा । चन्द्रकेतु कुश षष्ठे सप्तमेऽङ्के तु लक्ष्मण । रामोऽत्र सूत्रधारस्तु गर्भनाटककर्तृके ॥ उत्सङ्गितौ दारकौ द्वौ सीता गङ्गा पृथिव्यपि । इदमन्त नाटकीयमित्यूह्य पात्रपञ्चकम् ॥ ज्ञेया नाटकसीता सा याऽरुन्धत्या सहागता । नान्दीयौ कुशलवौ प्राप्तौ वाल्मीकिना सह ॥ भ्रम विनावधातव्य मत्क्रतैस्सूक्ष्मदर्शिभि । शिष्योचितेन पथानेन नाटक परिशील्यताम् ॥ अथ **कालिदासादिसमानकालिक** **भोजराजाश्रय** **श्रीकण्ठनामा**, 'साम्बा पुनातु भवभूतिपवित्रमूर्ति' इति श्लोकनिर्माणवेलागुणवशादानन्दभारतेन राज्ञैव **भवभूतिरिति** ख्यापित कवि, 'नामानि तव गोविन्द यानि लोके महान्ति च । तान्येव मम नामानि नात्र कार्या विचारणा ॥' 'आवयोरन्तरं नास्ति' इत्यादि वचनसिद्धान्तेन शिवरामकृष्णादिनाम्ना एकार्थनैव प्रामाणिकसमता इत्यवगच्छतितुच्छबौद्धदुश्शासनपूर्वक गोब्राह्मणवेदशास्त्रोद्धरणाय भगवत्पादावतारो भवीति (? भवतीति) स्वप्न ... यामाज्ञापयन साम्बशिवस्य प्रसादादद्वैतमेव

जगदपलोकयन्नेव तदा मतान्तरमन्याभावादद्वैतबुद्धि (द्वि ?) यथातथायं स परब्रह्मणोऽपि, 'सम्भवामि युगे युगे' इति प्रतिज्ञया लीलामानुषविग्रहस्य श्रीरामस्य चरितं चिकीर्षुः अविघ्नपरिपूरणाय प्रतिभाविशेषाय च पूर्वार्धोत्तरार्धाभ्यां गजाननसरस्वतीप्रणामात्मकं मङ्गलं चरीकर्ति इदं कविभ्य पूर्वेभ्य इति ॥ १ ॥ इदमिति सामान्ये नपुंसकम् । अत एव 'शक्यमञ्जलिभिः पातुं वाताः केतकगन्धिनः ।' इति वाल्मीकिः । 'शक्यमरविन्दसुरभि ' इति भर्तृमेण्ठश्च । इदं नमोवाकं नम इत्युक्तिम् । 'नमउक्तौ नमोवाक ' इत्यगस्त्यः । **पूर्वेभ्यः** पुरातनेभ्य· अलौकिकेभ्य इत्यर्थः । वैदिकेभ्य इति यावत् । वेदाना लोकपूर्वत्वादिति भाव । 'यस्य निश्वसितं वेदा ' इति स्मरणात् । **कविभ्य·** कवये गणपतये इत्यर्थः । 'गणपतिं हवामहे कविं कवीनाम्' इत्यादिश्रुतेः । 'कविरुक्तगजाननौ' इति जयः । कविभ्य इति पूजायां बहुत्वम् । तथा च 'स्मरन्ति ताता अपि माम्' इति **विक्रमार्कचरिते श्रीनाथः । प्रशास्महे** ब्रूमहे । 'प्रशासनं तु निर्देशव्याहाराचरणादिषु' इति **लिङ्गानुशासनम् ।** आशास्महे इति वार्थ । केचित्तु—इमे च ते कवय इति एकपदमाहु , तन्न । पूर्वेभ्य इति विशेषणापेक्षया इदं कविभ्य इति विशेष्यस्य बहुवर्णघटितत्वान्नान्दीप्रारम्भ एव क्लिष्टकल्पनाया अन्याय्यत्वाच्च । पूर्वेभ्य प्राचेतसादिभ्य इत्यन्ये प्राहु । तदपि न सार्थीय , अनुग्राहककाव्यपेक्षया अनुग्राह्यप्राचेतसादिभ्य प्रथम प्रणामकथनस्यायुक्तत्वात् ॥ न च –'कवीन्द्रा कल्पन्ते कथमपि विरिञ्चिप्रभृतय ' इति भगवत्पादैरभिधानात् पूर्वेभ्य इत्यर्थ इति वाच्यम् । हसीभूतविष्णुविधानादि (?) केतकीकुसुमसाक्षिणो विरिञ्चस्य पर मेश्वररुषा चक्रादिदानप्रसादपात्रनारायणसमक्षमेव प्रणामादिप्रतिष्ठाया दूरीकृतत्वात् । 'या ब्रह्माच्युतशङ्करप्रभृतिभि ' इति वचसा वाण्यपेक्षयाऽनभ्यर्हितत्वाच्च । एवमालोच्य पूर्वार्धस्य गणपतिपरत्वमेव सङ्गतमिति विशेषज्ञा इति दिक् ॥ **अमृतां** शाश्वतीम्, यज्ञशेषसुधामोक्षस्वरूपाम् । भीमो भीमसेन इत्यादिवन्नामैकदेशे नामग्रहणम् । 'यज्ञशेषसुधामोक्षेष्वमृतं शाश्वते त्रिषु' इति **विक्रमार्कः । आत्मनः** परब्रह्मण । 'परब्रह्मणि चात्मा' इति **संसारावर्तः । कलां** शक्तिम् । 'विद्यायां कालभेदे च शक्तौ शिल्पे कला' इति **शाश्वतः । तां** प्रसिद्धाम्, अनिर्वाच्यां वा । **वाणीं** सरस्वतीं च **वन्देमहि** इत्येकपदो बहुवचनो धातु । 'प्रसिद्धेनाप्रसिद्धं बोधयेत्' इति न्यायेन वन्देमहीत्यस्य प्रणमाम इत्यर्थो बोध्य । वयमिति शेष । 'वन्देमहि महादेवं मन्देतरधियो वयम्' इति **हास मिश्रः ।** नान्दीपदनियमं न खलु कवयो गणयन्ति । अर्थादन्न द्वादशपदी नान्दी सेयम् । कलात्मशब्दाभ्यां सीतारामौ सूच्येते ॥ 'अर्थत शब्दतो वापि मनाक्काव्यार्थसूचनम् ।' इति लक्षणात् ॥१॥ अथ कवि , 'कविकाव्यनटादीनां प्रशंसा तु प्ररोचना' इति, 'प्ररोचना चाङ्गतया प्रयुज्यते' इति च लक्षणावश्यकत्वाद·

नान्द्यन्ते । सूत्रधार —अलमतिविस्तरेण । अद्य खलु भगवत काल[1]प्रियानाथस्य यात्रायामार्यमिश्रान्विज्ञापयामि–एवमत्रभवन्तो विदाङ्कुर्वन्तु । अस्ति खलु[2] तत्रभवान्काश्यप श्रीकण्ठपदलाञ्छन पदवाक्यप्रमाणज्ञो[3] भवभूतिर्नाम जातुकर्णीपुत्रः[4] ।

यं ब्रह्माणमियं देवी वाग्वश्येवानुवर्तते[5] ।
उत्तर रामचरितं तत्प्रणीतं प्रयोक्ष्यते[6] ॥ २ ॥

स्मान वर्णयन् नाटकीयेतिवृत्तसक्षेपादिक सग्रहेणोपक्रमते—**नान्द्यन्त** इत्यादि । **भगवत** षाड्गुण्यपरिपूर्णस्य । **कालप्रियेति** तत्रस्थदेव्या नाम । पुराणगम्येय कथा । **यात्रा** महोत्सवप्रयुक्तेति भाव । **आर्येषु** ज्ञानवृद्धेषु । **मिश्रान्** पूज्यान् । **एवं** वक्ष्यमाणप्रकारेण । **अत्र** रूपके । **विदाङ्कुर्वन्तु** जानन्तु । **भगवान्** कीर्तिमान् । **काश्यप** कश्यपवशभव काश्यप । मल्लिनाथप्रयोगात् **श्रीकण्ठ** इति **पदं** नाम **लाञ्छनं** व्यवहार यस्य श्रीकण्ठाख्य इत्यर्थ । **श्रीकण्ठस्य** शिवस्य **पदे** पादावेव **लाञ्छनं** चिह्न यस्येति वाथ । शिवपादार्चननिरत इति यावत् । 'पद स्थानाङ्घ्रिनामादौ' इति, 'लाञ्छन व्यवहाराङ्कचिह्नेषु' इति **रुद्रकेशवौ** ॥ 'शम्भो कालप्रियानाथ श्रीकण्ठ' इति **शशिशेखरे** **पुष्पदन्तस्तवे** । प्रमाणानि कोशादय । 'कोशवानाचार्य' इति स्मरणात् । **भवात्** शिवात् **भूति** भस्म सपत् यस्य ईश्वरेणैव जातु द्विजरूपेण विभूतिर्दत्ता, तदाप्रभृति भवभूतिरिति प्रसिद्धो जात इति च परावरविदो विदन्ति ॥ **यं ब्रह्माणमियं देवीति** ॥२॥ ब्राह्मण पक्ष्मनिरतम् । अनेनान्तर्मुखेऽप्युच्छ्रृङ्खलप्रवृत्तौ **कालिदासस्वावसूयादोष** प्रकृतकविना अनुसन्धेयम । **अन्ववर्तत** इति प्रचुरं पाठमङ्गीकृत्य केचिद्व्याचक्रु । तन्न, अस्ति खल्विति वाक्यविरोधात् **अनुवर्तत** इत्येव पाठ । **तत्प्रणीत**मित्यविचारितरमणीय पाठ । कविरस्ति यमिति तत्प्रणीतमिति च पूर्वोत्तरवाक्याना परस्परासङ्गतत्वात् । **यत्प्रणीतमि**ति युक्त पाठ । पूर्ववाक्ये कविरस्तीति कथनेन उत्तरवाक्ययो यमिति यत्प्रणीतमिति कथनस्य सामीचीन्यात् । अत एव, 'अम्भोजभूराविरासीत् । आभाति यत्कृति' इत्यसम्बाप्त्यातभोजचम्पौ । शिष्यविज्ञापने विशेपज्ञा प्रमाणम् । **प्रयोक्ष्यते** मयेति शेप ॥ अत्र पुन –'उत्तरे रामचरिते भवभूतिर्विशिष्यते' इति **विक्रमार्क**वचनविश्वासिन केचिदलङ्कारविद्यार्थिन वदन्ति । तत्र विशेपज्ञ-

१ 'कालप्रियनाथस्य' इति व–घ–क २ 'खलु' इति नास्ति व–पुस्तके ३ '०प्रमाणतत्त्वज्ञ' इति व ४ 'जतुकर्णीपुत्र' इति न ५ 'अन्ववर्तत' इति न ६ 'प्रयुज्यते' इति व–घ

एषोऽस्मि कार्यवशादायोध्यिकस्तदानींतनश्च संवृत्तः । (समन्तादवलोक्य ।) भो भो यदा तावदत्रभवतः पौलस्त्यकुलधूमकेतोर्महाराजरामस्यायमभिषेकसमयो रात्रिंदिवमसंहृतानन्दनान्दीकस्तत्किमिदानीं विश्रान्तचारणानि चत्वरस्थानानि ।

प्रविश्य । नटः—भाव प्रेषिता हि स्वगृहान्महाराजेन लङ्कासमरसुहृदो महात्मानः प्लवङ्गमराक्षसाः सभाजनोपस्थायिनश्च नानादिगन्तागता ब्रह्मर्षयो राजर्षयश्च यत्समाराधनायैतावतो दिवसानुत्सवं आसीत् ।

हृदयङ्गमम् । यत —'कविनिष्टिकाधिष्ठितकालिदासा' इति, 'घटाना निर्मातु ' इति, 'जानीते जयदेव एव' इति, 'जानीते निनरामसौ' इति, 'योहि (घोषो ?) कविक्ष्मापति·' इति, 'दण्डिनः पदलालित्य भारवेरर्थगौरवम् । उपमा कालिदासस्य माघे सन्ति त्रयो गुणा……॥'…र्भो धनञ्जय ' इति, 'सूक्ति सुधास्यन्दिनी' इत्यादिभिर्गीर्भिरा मस्तुतिपरानिन्दावर्मात्रालकलापिनः सर्वे एव कवयो गर्वनिघ्नयोऽमीषु के…निरङ्कुशा एते कुर्गीशीले सलिलविनयाभिनन्दनीयगवीगुम्फ· । अत एव, 'सर्वं विनन्दति विहाय कविम्बमेकं…कायेन नाकम्' इति, 'क प· ·स्ते काव्यम्' इति प्रावश्य, इत्यलमतिविस्तरेण ॥ नतु तदेतन्नाटकमेव न भवति शृङ्गारवीरयोरन्यतरस्य रसस्य प्राधान्यमिति नियमात्, करुणारसस्यैव भूयस्त्वादिति चेत्, सत्यम् । शृङ्गारवीरान्यतरस्याङ्गित्व, अन्येषामङ्गत्वेन प्रवेशो यद्यपि, तथापि, 'प्रधानं सो· वस्तुरसता । अन्ये त्वङ्गानि शृङ्गारवीरौ तु प्रासिकौ क्वचित् ॥' इति रूपकादर्शो…नाटकमित्येवानुमान्यनाटकादिकैः ॥ २ ॥ वशात् अधीनत्वात् । अयोध्यासबन्धी आयोध्यिकः । तदानीम्भवश्च । एतेन पुराय व्यावृत्तं तथैव प्रयोऽस्यैव इति तत्स्यान्नाभिनय…यो व्यज्यते । अये आश्चर्ये । 'मङ्गलेऽपि च नान्दी' इति रत्नमाला । विशेषेण श्रान्तानि चरणानि संचरा येषु । 'सचारचरणं.. चत्वरं राजाङ्गणम्' । 'हजारी' इति महाराष्ट्राः । स्थानानि तदन्यस्थलानि । नटो मारिष पारिपार्श्वक । इति नाट्यपद्धति । भावस्तु…रिति हैमः । 'भाउजी' इति महाराष्ट्राः । 'गृहाः पुंसि च भूम्न्येव' इत्यमरः । दनोति मधीति व धर्नो । सभाजने आनन्दनविषये । उपस्थायिन उप…एव सेवातत्परा इति यावत् । दिवसानिति काल-

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१ 'एषोऽह' इति घ. २ 'कविराज' इति न. ३ 'तत्रभवतः' इति व. ४ 'पट्टाभिषेक' इति न. ५ 'असंहृतनान्दीकः' इति न. ६ 'प्रेषिता हि स०' न–व. ७ 'कमनीयसंभाविनो' इति घ. ८ 'दिगन्तपावना' इति न–व. ९ 'प्रमोद' इति न.

सूत्रधारः—आं अस्त्येतन्निमित्तम्।

नटः—अन्यच्च।

> वसिष्ठाधिष्ठिता देव्यो गता राघवमातरः।
> अरुन्धतीं पुरस्कृत्य यज्ञे जामातुराश्रमम्॥ ३॥

सूत्रधारः—वैदेशिकोऽस्मीति पृच्छामि। कः पुनरसौ जामाता।

नटः—कन्यां दशरथो राजा शान्तां नाम व्यजीजनत्।
> अपत्यकृतिकां राज्ञे रोमपादाय यां ददौ॥ ४॥

विभाण्डकसुतस्तामृष्यशृङ्ग उपयेमे। तेन च सांप्रतं द्वादशवार्षिकं सत्रमारब्धम्। तदनुरोधात्कठोरगर्भामपि जानकीं विमुच्य गुरुजनस्तत्र गतः।

सूत्रधारः—तत्किमनेन। एहि राजद्वारमेव स्वजातिसमयेनोपतिष्ठावः।

नटः—तेन हि निरूपयतु राज्ञः सुपरिशुद्धामुपस्थानस्तोत्रपद्धतिं भावः।

सूत्रधारः—मारिष

> सर्वथा व्यवहर्तव्यं कुतो ह्यवचनीयता।
> यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः॥ ५॥

नटः—अतिदुर्जन इति वक्तव्यम्।

ध्वनेरिति द्वितीया। आः कोपपीडयोः॥ **वसिष्ठाधिष्ठिता** इति॥३॥ **वसिष्ठः अधिष्ठितः** पुरस्कृतः याभिः। यज्ञे सति॥ ३॥ **वैदेशिकः** विदेशस्थः। पारदेशिको विदेशस्थः॥ **कन्यां दशरथो राजेति**॥४॥ **व्यजीजनत्** जनयामास अपत्यकृतिकां दुहितृप्रायां तदुदरजातामिव स्थितामिति यावत्। क... त्यमरमाला। शान्ता दशरथस्यापत्यं इत्येतत्पुस्तकान्तरपाठाभिप्रायकं युगान्तरविषयकं वा। अत एव शतमुखसहस्रमुखरावणवधयोरुत्तरा। पृथक् कुम्भकर्णघातिनौ रामलक्ष्मणौ, इति रामायणभारतयोश्च इति दिक्॥ ४॥ **उपयेमे** विवहति स्म। द्वादशवर्षैः क्रियमाणं **द्वादशवार्षिकम्। तदनुरोधात्** ऋष्यशृङ्गानुवर्तनात्। **कठोरः** पूर्ण इति यावत्। **राजद्वारमिति** ध्वनिः। राजगृहद्वारमिति भावः। **समयेन** मर्यादया। अत्र तुहिचादयः प्रायेण पादपूरणे वाक्यालङ्कारे वा यथोचितं ज्ञेयाः॥ **सर्वथा व्यवहर्तव्य** इति॥५॥ **सर्वथा** सर्वप्रकारेण। **कुतः** कस्मात्। **साधुत्वे** शुद्धौ। 'साधु शुद्धौ रम्ये च' इति हलायुधः। **जनः** लोकः॥ ५॥ **दुर्मतिरिति** अतिदुर्मतिरिति चोत्तरा पठन्ति॥

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१ एतद्वाक्यं नास्ति च–घ–पुस्तकयोः. २ 'पुनर्जामाता' इति न–च. ३ 'लोमपादाय' इति च–घ. ४ 'ताम्' इति न.

देव्यामपि हि वैदेह्यां सापवादो यतो जनः।
रक्षोगृहस्थितिर्मूलमग्निशुद्धौ त्वनिश्चयः ॥ ६ ॥

सूत्रधारः—यदि पुनरियं किंवदन्ती महाराजं प्रति स्यन्देत ततः कष्टं स्यात्।

नटः—सर्वथा ऋषयो देवताश्च श्रेयो विधास्यन्ति। (परिक्रम्य) भो भोः क्वेदानीं महाराजः। (आकर्ण्य) एवं जनाः कथयन्ति—

स्नेहात्सभाजयितुमेत्य दिनान्यमूनि
नीत्वोत्सवेन जनकोऽद्य गतो विदेहान्।
देव्यास्ततो विमनसः परिसान्त्वनाय
धर्मासनाद्विशति वासगृहं नरेन्द्रः ॥ ७ ॥

(निष्क्रान्तौ।)

प्रस्तावना।

(ततः प्रविशत्युपविष्टो रामः सीता च।)

रामः—देवि वैदेहि, समाश्वसिहि। ते हि गुरवो न शक्नुवन्ति विहातुमस्मान्।

किं त्वनुष्ठाननित्यत्वं स्वातन्त्र्यमपकर्षति।
सङ्कटा ह्याहिताग्नीनां प्रत्यवायैर्गृहस्थता ॥ ८ ॥

दुर्जनत्वं दुर्मतित्वं वा कियातो वर्णयति-देव्या अपि हीति॥६॥ वैदेह्याः इत्ते इति शेषः। 'देव्या वैदेह्या' इति च पाठः। हि प्रसिद्धौ। अपवादे अतिदुर्जनत्वं अतिदुर्मतित्वं वा उपपादयति—रक्ष इति। अग्नीति, पुरा युद्धकाण्डकृतायामित्यर्थः ॥ ६ ॥ प्रतिष्ठते प्राप्नोति इति यावत्। एवं वक्ष्यमाणोऽनुवाद इत्यर्थः ॥ स्नेहात्सभाजयितुमिति ॥ ७ ॥ सभाजयितुं रामं इति शेषः। विदेहान् देशान्। ध्वनिश्च। धर्मासनात् न्यायविचारसिंहासनात्। नरेन्द्रः रामः। एतेन कथोपक्षेपपात्रप्रवेशौ सूचितौ ॥ 'सकार्यं प्रस्तुताक्षेपि विनोक्त्या समुदाहृतम्। प्रस्तावना वा तत्र स्यात्' इति, 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा' इति लक्षणात् ॥७॥ इति प्रस्तावना ॥ किन्त्वनुष्ठाननित्यत्वमिति ॥८॥ नित्यत्वं नियमेन करणम्। स्वातन्त्र्यं स्वच्छन्दविहारम्। प्रत्यवायैः अकरणे प्रायश्चित्तैः। गृहस्थता गार्हस्थ्यम्। गृहपतित्वमिति यावत्। अग्निमत्तैव

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१ 'रक्षोगृहे' इति घ. २ 'महाराज प्रति स्यन्देत' इति घ, 'महाराज स्पृशेत्' इति च. ३ 'सति करिष्यन्ति' इति घ. ४ 'नित्यत्वात्' इति घ.

सीता—जाणामि अज्जउत्त जाणामि । किंतु सदावआरिणो बन्धुअणविप्पओआ होन्ति । जानामि आर्यपुत्र जानामि । किं तु सन्तापकारिणो बन्धुजनविप्रयोगा भवन्ति ।

रामः—एवमेतत् । एते हि हृदयमर्मच्छिद, संसारभावा येभ्यो बीभत्समानाः संत्यज्य सर्वान्कामानरण्ये विश्राम्यन्ति मनीषिणः ।

प्रविश्य । **कञ्चुकी**—रामभद्र—(इत्यर्धोक्ते साशङ्कम्) महाराज ।

रामः—(सस्मितम् ।) आर्य ननु रामभद्र इत्येव मां प्रत्युपचारः शोभते तातपरिजनस्य । तद्यथाभ्यस्तमभिधीयताम् ।

कञ्चुकी—देव ऋष्यशृङ्गाश्रमादष्टावक्र संप्राप्त ।

सीता—अज्ज तदो किं विलम्बीअदि । आर्य तत किं विलम्ब्यते ।

रामः—त्वरितं प्रवेशय ।

(कञ्चुकी निष्क्रान्त. ।)

प्रविश्य । **अष्टावक्रः**—स्वस्ति वाम् ।

रामः—भगवन्, अभिवादये । इत आस्यताम् ।

सीता—भअवं णमो दे । अवि कुसलं सजामादुअस्स गुरुअणस्स अज्जाए सन्ताए अ । भगवन् नमस्ते । अपि कुशलं सजामातृकस्य गुरुजनस्यार्याया शान्तायाश्च ।

रामः—निर्विघ्न. सोमपीथी आवुत्तो मे भगवानृष्यशृङ्ग आर्या च शान्ता ।

सीता—अह्मे वा सुमरदि । अस्मान् वा स्मरति ।

अष्टावक्रः—(उपविश्य) अथ किम् । देवि कुलगुरुर्भगवान्वसिष्ठस्त्वामिदमाह—

गृहस्थस्य मुख्यो धर्म इति भाव । तथा च 'अग्निहोत्रफला वेदा ' इति भारते । अनुष्ठानेति ध्वनि । 'अनुष्ठितानन्तरजे'ति भर्तृमीढ (प्र१) योगवत् क्षन्तव्य' ॥ ८ ॥ जानाम्यार्यपुत्र किन्तु सन्तापकारिणो भवन्ति गुरुजनविप्रयोगा । अव्ययउत्तेत्यत्र 'सर्वत्र लवराणा' इति रलोप 'कगचजतदपयवाना प्रायो लोप.' इति यलोपश्च । अज्जउत्तेति पाठे 'यस्य ज ' इति जत्वम् । येभ्यः भोगेभ्यः । सर्वान् भोगान् ॥ प्रविश्य इति प्रवेशासूचन प्रमाद ॥ किं विलम्ब्यते । नमस्ते । अपि कुशलं मे सजामातृकाय गुरुजनाय । जामाता ऋष्यशृङ्गः । जामादुअस्सेति कथन क्वचे प्रमादः । 'पितृभ्रातृजामातृणामर ' इत्यरादेशात्

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१ 'सोमपीवी' इति व-ध २ 'भाउत्तो' इति न. ३ 'वि' इति न-प.

विश्वम्भरा भगवती भवतीमसूत
राजा प्रजापतिसमो जनकः पिता ते ।
तेषां वधूस्त्वमसि नन्दिनि पार्थिवानां
येषां कुलेषु सविता च गुरुर्वयं च ॥ ९ ॥

तत्किमन्यदाशास्महे । केवलं वीरप्रसवा भूयाः ।

रामः—अनुगृहीताः स्मः ।

लौकिकानां हि साधूनामर्थं वागनुवर्तते ।
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ १० ॥

अष्टावक्रः—इदं च भगवत्यारुन्धत्या देवीभिः शान्तया च भूयो भूयः सन्दिष्टम् । यः कश्चिद्गर्भदोहदो भवत्यस्याः सोऽवश्यमचिरात्सम्पादयितव्य इति ।

रामः—क्रियते यदेषा कथयति ।

अष्टावक्रः—ननान्दुः पत्या च देव्याः सन्दिष्टमृष्यशृङ्गेण—वत्से कठोरगर्भेति नानीतासि । वत्सोऽपि रामभद्रस्त्वद्विनोदार्थमेव स्थापितः । तत्पुत्रपूर्णोत्सङ्गामायुष्मतीं द्रक्ष्याम इति ।

रामः—(सहर्षलज्जास्मितम् ।) तथास्तु । भगवता वसिष्ठेन न किंचिदादिष्टोऽस्मि ।

अष्टावक्रः—श्रूयताम् ।

जामातरस्तेति कथनं युक्तम् । 'चतुर्थ्यर्थे षष्ठीति' षष्ठीनिर्देशः । 'सोमपीथी तु सोमपः' इत्यमरः । भगवान् माहात्म्यवान् । 'कीर्तिमाहात्म्ययोर्भगः' इति पदार्थमाला । आर्या च शान्तेति ध्वनिः । अस्मानपि स्मरति । अथ किं अलंकारे । आह स्मेति शेषः ॥ विश्वम्भरा भगवतीति ॥ ९ ॥ वधूः स्नुषा, सविता सूर्यः । गुरुः आदिकारणम् । वयं च गुरव इत्यर्थम् । पुरोहिता इत्यर्थः । 'गुरुर्गीष्पतिपित्रादौ' इत्यमरः । कुलेषु वयमिति च पूजायां बहुत्वम् । भगवती प्रजापतिरिति च ध्वनिः ॥ ' ध्रुवार्थे केवलं निपु' इति नाममाला ॥९॥ वीरस्य पुत्रस्य प्रसवः प्रसूतिः यस्याः । 'वीरः पुत्रः' इति वेदनिघण्टुः ॥ लौकिकानां हि इति ॥ १० ॥ लौकिकानां अवैदिकानाम् । वाक्, आशीरूपा । आद्यानां मुख्यानाम् । 'ऋषयस्सत्यवचसः' इति, 'आद्यः प्रथममुख्ययोः' इत्यमरसारस्वतौ ॥ अनुवर्तते प्रतीक्षत इति माठरः ॥१०॥ इदं

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१ 'गृहेषु' इति ब. २ 'अनुवर्तते' इति न. ३ 'गर्भदोहदोदयो' इति न. ४ 'यदेषा' इति क–घ.

जामातृयज्ञेन वयं निरुद्धास्त्वं बाल एवासि नवं च राज्यम्।
युक्तः प्रजानामनुरञ्जने स्यास्तस्माद्यशो यत्परमं धनं वः ॥११॥

रामः—यथा समादिशति भगवान्मैत्रावरुणिः[1]।

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि।
आराधनाय लोकानां[2] मुञ्चतो नास्ति मे व्यथा ॥ १२ ॥

सीता—अदो जेव्व राहवकुलधुरंधरो अज्जउत्तो। अत एव राघवकुल-धुरंधर आर्यपुत्र।

रामः—कः कोऽत्र भोः। विश्राम्यतामष्टावक्रः।

अष्टावक्रः—(उत्थाय परिक्रम्य च।) अये कुमारलक्ष्मणः प्राप्तः। (इति निष्क्रान्तः)

प्रविश्य। लक्ष्मणः—जयति जयत्यार्यः। आर्य तेन चित्रकरिणास्मदुप-दिष्टमार्यस्य चरितमस्यां वीथिकायाम[3]भिलिखितम्। तत्पश्यत्वार्यः।

वक्ष्यमाणम्। देवीभिः कौसल्यादिभिरित्यर्थः। भूयोभूयः पुनः पुनः। 'पुनर्भृशार्थयोर्भूयः' इति संसारावर्तः 'भूयोभूयो नमाम्यहम्' इति प्राञ्चः। 'दौहृदं दोहदेऽपि स्यादिच्छायां गर्भकौतुके' इति विक्रमार्कः। यदि चेदित्यर्थः। ननान्दुः रामभगिनीत्वाच्छान्तायाः। पत्या भर्त्रा। 'ननान्दा तु स्वसा पत्युः' इत्यमरः। ननान्दुरिति यथोक्तः स्तथेत्यर्थः ॥ जामातृयज्ञेन वयमिति ॥ ११ ॥ यज्ञेनेति तृतीया। वयमिति मातरोऽहमरुन्धती च सर्वे वयमित्यर्थः। बालः कुमारः युवैवेत्यर्थः। अत एव 'कौमारहर शचीदेव्याः' इति नीलकण्ठः। 'बाल. कुमारे च' इति शब्दमञ्जरी। युवा त्वमेवासि इति च पाठः। यत् यस्मात्कारणात्। वः रघूणां युष्माकम्। स्वस्मात् आत्मनोऽपि। यशः प्रजा-नुरञ्जनरूपम्। परमं शाश्वतम्। धनं तद्युक्तः स्याः इत्यर्थः। तथा च—'यौवनं धनसंपत्ति प्रभुत्वम्' इति त्रिपयत्रयं त्वयि जागर्ति। तस्मादविवेकता मास्तु, साव-धानेन यथा सचरस्तेति भावः ॥११॥ 'वशिष्ठे च मैत्रावरुणिः' इति हारावली। अगस्त्य इति पूर्वोत्तरसन्दर्भमूढः कोऽपि बभ्राम ॥ स्नेहं दयां चेति ॥ १२ ॥ यदि वा अथवा 'आहो उताहो यदिवा' इति रत्नमाला। जानकीमपीत्यादीनि वचनानि रामस्य भाव्यर्थसूचकानीति तत्र तत्र सूक्ष्मबुद्धिभिरवगन्तव्यम् ॥१२॥ अत एव राघवकुलधुरन्धरः। राहवेत्यत्र 'अनादिनामसंयुक्तानां ख-घ-थ-ध-फ-भां हः' इति हत्वम्। 'श्रेष्ठौ धुर्यौ धुरन्धरौ' इति मेदिनी। 'आलेख्यं वीथिका

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१ 'यथाह भगवान्' इति ख-घ २ 'लोकस्य' इति ग-ख-घ. ३ 'वीथ्याम्' इति क-ग.

रामः—जानामि वत्स दुर्मनायमानां देवीं विनोदयितुम्। तत्कियन्त-मवधिं यावत्।

लक्ष्मणः—यावदार्याया हुताशने विशुद्धिः।

रामः—शान्तं पापम्। (सशान्त्ववचनम्)

उत्पत्तिपरिपूतायाः किमस्याः पावनान्तरैः।
तीर्थोदकं च वह्निश्च नान्यतः शुद्धिमर्हतः॥ १३॥

देवि देवयजनसम्भवे प्रसीद। एष ते जीवितावधिः प्रवादः।

कष्टो जनः कुलधनैरनुरञ्जनीय-
स्तन्नो यदुक्तमशिवं न हि तत्क्षमं ते।
नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा
मूर्ध्नि स्थितिर्न चरणैरवताडनानि॥ १४॥

सीता—होदु अज्जउत्त होदु। एहि। पेक्खम्ह दाव दे चरिदम्। भवत्वार्यपुत्र भवतु। एहि। प्रेक्षामहे तावत्ते चरितम्। (इत्युत्थाय परिक्रामति।)

लक्ष्मणः—इदं तदालेख्यम्।

सीता—(निर्वर्ण्य।) के एदे उवरि णिरन्तरट्ठिदा उवत्थुवन्ति विअ अज्जउत्तम्। क एते उपरि निरन्तरस्थिता उपस्तुवन्तीवार्यपुत्रम्।

लक्ष्मणः—देवि, एतानि तानि सरहस्यानि जृम्भकास्त्राणि यानि भगवतः कृशाश्वात्कौशिकमृषिमुपसंक्रान्तानि तेन च ताटकावधे प्रसादीकृतान्यार्यस्य।

चित्रपटिका' इति त्रिकाण्डशेषः। अवधिः अवसानम्॥ उत्पत्तिपरिपूताया इति॥ १३॥ पावनान्तरैः पवित्रतापादकवस्तुभेदैः॥१३॥ देवाना यजनं यत्र। यज्ञभूमिरित्यर्थः। जीवितं अवधौ अवसाने यस्य यावज्जीवमित्यर्थः॥ कष्टो जन इति॥ १४॥ 'स्यात्कष्टं कृच्छ्रमाभीलं त्रिष्वेषां भेद्यगामि यत्' इत्यमरः। कुलधनैः कुलीनैः। नः अस्माकम्। यत् अशिवं निष्ठुरम्, उक्तं हुताशनशुद्धिरिति भाषितम्। तत् ते तव न क्षमं न योग्यम्। तुशब्दः पादपूरणे॥ अत्र दृष्टान्तमाह—नैसर्गिकी स्वभावसिद्धा॥१४॥ आर्यपुत्र पश्यामस्ते चरितम्। चरिदं इत्यत्र 'तो दः' इति दत्वम्। निर्वर्ण्य दृष्ट्वा। क इदानीमेते उपरि निरन्तरस्थिता उपस्तुवन्तीवार्यपुत्रम्। ट्ठिदा इत्यत्र 'स्थस ठ' इति ठत्वम्। थु(थु)वन्तीत्यत्र 'स्त्य थ' इति थत्वं च।

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१ 'कियानवधिः' इति ग. २ पापम् (सशान्त्ववचनम्)' इत्येतन्नास्ति ख-पुस्तके, 'शान्तं शान्तम्' इति घ. ३ कष्ट' इति क, '[illegible]' इति ग. ४ 'तन्मे' इति ख, 'तन्नो दुरन्त॥(' इति घ. ५ 'अनुग च के [illegible]' इति ग. ६ 'कामन-' इति ख-घ. ७ 'शृङ्गाभाव' इति ग. ८ [illegible]

रामः—वन्दस्व देवि दिव्यास्त्राणि ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा परःसहस्राः शरदस्तपांसि ।
एतान्यपश्यन्गुरवः पुराणाः स्वान्येव तेजांसि तपोमयानि ॥१५॥

सीता—णमो एदाणं । नम एतेभ्य ।

रामः—सर्वथेदानीं त्वत्प्रसूतिमुपस्थास्यन्ति ।

सीता—अणुग्गहिदह्मि । अनुगृहीतास्मि ।

लक्ष्मणः—एष मिथिलावृत्तान्त. ।

सीता—अम्महे दलन्तणवणीलुप्पलसामलसिणिद्धमसिणसोहमाणमंस-लेण देहसोहग्गेण विम्हअत्थिमिदताददीसन्तसोम्मसुन्दरसिरी अणादरखडि-दसंकरसरासणो सिहण्डमुद्धमुहमण्डलो अज्जउत्तो आलिहिदो । अहो दलन्नवनीलोत्पलश्यामलस्निग्धमसृणशोभमानमांसलेन देहसौभाग्येन विस्मय स्तिमिततातदृश्यमानसौम्यसुन्दरश्रीरनादरखण्डितशङ्करशरासन शिखण्डमुग्ध मुखमण्डल आर्यपुत्र आलिखित ।

लक्ष्मणः—आर्ये पश्य पश्य ।

सम्बन्धिनो वसिष्ठादीनेष तातस्तवार्चति ।
गौतमश्च शतानन्दो जनकानां पुरोहितः ॥ १६ ॥

तानि प्रसिद्धानि । रहस्यैः शरसन्धानमोक्षणोपसंहारादिमन्त्रैः सहितानि जृम्भकानामस्त्राणि । मित्रं सहायम् । उपसंक्रान्तानि प्राप्तानीति या-वत् । तेन विश्वामित्रेण ॥ ब्रह्मादय इति॥१५॥ब्रह्महिताय ब्राह्मणसंरक्षणाय । स्वानि स्वकीयानि ॥१५॥ नम एतेभ्य. । त्वत्प्रसवं त्वत्पुत्रम् । अनुगृ-हीतास्मि । अम्हो आश्चर्ये ॥ दलितनवनीलोत्पलश्यामलस्निग्धमसृणमांसलदेह-सौभाग्येन विस्मयस्तिमिततातनगरजनदृश्यमानसोमसुन्दरश्री अनायासखण्डि तशङ्करशरासन शिखण्डमुग्धमण्डनः आर्यपुत्र आलिखित । 'मसृण स्निग्धं' इत्यमरोक्ते स्निग्धमसृणयोरेकार्थता, तदपि असव्याकृतविक्लसालभ-ञ्जिकाप्रथमाङ्कोकप्रणयप्ररूढप्रेमादीनामिव स्निग्धमसृणयोस्तत्तद्धातुमहिम्नाऽवा न्तरभेदो दयया कल्पनीय । सर्वत्रैवमूह्यम् । मांसलं सान्द्रम् । सोमवत् श्रीः शोभा 'सोमवत्प्रियदर्शन ' इति रामायणे । अनायासेन लीलया । 'शिखण्डो बर्हचूडयो ' इत्यमरः । खण्डितेत्यत्र केचन शिवद्रोहिण पाषण्डा परिहसन्तो दन्तान् दर्शयन्ति, तत्तुच्छम् ॥ रावणदुर्वहोऽपि शक्त्या हतो लक्ष्मण यथा भक्ताय हनूमते लघुरभवत् तथा शिवलिङ्गप्रतिष्ठातेति 'अत्र पूर्वं महादेव प्रसादमकरोत्प्रभु.' इत्यादिवचनेन शिवगीतोक्तविरजादीक्षानुग्रहेण च शिष्य-

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१ 'सर्वथैतानि' इति क. २ 'सुडिन' इति घ-च, 'दुड्डिद' इति न.

रामः—सुश्लिष्टमेतत् ।

जनकानां रघूणां च सम्बन्धः कस्य न प्रियः ।
यत्र दाता ग्रहीता च स्वयं कुशिकनन्दनः ॥ १७ ॥

सीता—एदे क्खु तक्कालकिदगोदाणमङ्गला चत्तारो भादरो विआहदिक्खिदा तुह्मे । अम्मो जाणामि तस्सिं जेव्व पदेसे तस्सिं जेव्व काले वत्तामि । एते खलु तत्कालकृतगोदानमङ्गलाश्चत्वारो भ्रातरो विवाहदीक्षिता यूयम् । अहो जानामि तस्मिन्नेव प्रदेशे तस्मिन्नेव काले वर्ते ।

रामः—एवम् ।

समयः स वर्तत इवैष यत्र मां
समनन्दयत्सुमुखि गौतमार्पितः ।
अयमागृहीतकमनीयकङ्कण-
स्तव मूर्तिमानिव महोत्सवः करः ॥ १८ ॥

लक्ष्मणः—इयमार्या । इयमप्यार्या माण्डवी । इयमपि वधूः श्रुतकीर्तिः ।

सीता—वच्छ इअं वि अवरा का । वत्स इयमप्यपरा का ।

लक्ष्मणः—(सलज्जस्मितम् । अपवार्य) अये ऊर्मिलां पृच्छत्यार्या । भवतु । अन्यतः संचारयामि । (प्रकाशम्) आर्ये दृश्यतां द्रष्टव्यमेतत् । अयं च भगवान्भार्गवः ।

महाबालस्य रामस्य दयानिधिर्जगदीश्वर खण्डनार्हविष्णुब्रह्मादवध्यरावणदुर्वहशरासनोऽभूदिति प्रामाणिका । अत एव 'बाल्क्रीडनमिन्दुशेखरधनुर्भङ्गावधि' इति भगवान् बोधायनः । 'श्रीमतः शितिकण्ठस्य कृत्स हि दुरतिक्रमम्' इत्युत्तररामायणे च विग्रहवद्धर्मस्य रामस्यैव वाक्यं इति दिक् । सुतरां श्लिष्टं युक्तमित्यर्थः ॥ जनकानां रघूणामिति ॥१७॥ यत्र सबन्धे । तथा च 'जनक देहि कन्या गृहाण राम' इति वक्तुं कारयितुं च स्वयं स एष एव सर्वस्वतन्त्र इति भाव ॥१७॥ एते खलु तत्कालकृतगोदानमङ्गलाश्चत्वारोऽपि भ्रातरो विवाहदीक्षिता यूयम् । कालकृतेति ध्वनिः । अम्हो जानामि तस्मिन्नेव काले वर्ते इति । एवं बाढमित्यर्थं ॥ समयस्स वर्तत इति ॥१८॥ यत्र समये । आदराद्गृहीतश्चासौ कमनीयकङ्कण इति विवेक । अयमागृहीतेति ध्वनिः ॥ ॥ १८ ॥ आर्या सीता । माण्डवी भरतपत्नी श्रुतकीर्तिः शत्रुघ्नपत्नी । इयमपरा का । 'रहोऽन्येन सहोक्तौ स्यादपवार्यं जनान्तिकम्' इति लक्षणात् प्रकृते अन्येन सह भाषणाभावात् कवेः प्रमादः । अथापि 'समनया

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१ 'द्रष्टव्यमेतत्' न–च; 'दृष्टमेतत्' इति घ. २ '°सुगृहीत' इति च–घ. ३ 'संचरामि' इति घ.

सीता—(ससंभ्रमम्) कंपिदह्मि । कम्पितास्मि ।

रामः—ऋषे नमस्ते ।

लक्ष्मणः—आर्ये पश्य पश्य । अयमसावार्येण (इत्यर्धोक्ते)

रामः—(साधिक्षेपम्) अयि वत्स बहुतरं द्रष्टव्यम् । अन्यतो दर्शय ।

सीता—(सस्नेहबहुमानं निर्वर्ण्य ।) सुट्ठु सोहसि अज्जउत्त एदिणा विणअमाहप्पेण । सुष्ठु शोभसे आर्यपुत्र एतेन विनयमाहात्म्येन ।

लक्ष्मणः—एते वयमयोध्यां प्राप्ताः ।

रामः—(सास्रम्) स्मरामि हन्त स्मरामि ।

जीवत्सु तातपादेषु नवे दारपरिग्रहे ।
मातृभिश्चिन्त्यमानानां ते हि नो दिवसा गताः ॥ १९ ॥

इयमपि तदा जानकी

पतनविरलैः प्रान्तोन्मीलन्मनोहरकुन्तलै-
र्दशनमुकुलैर्मुग्धालोकं शिशुर्दधती मुखम् ।
ललितललितैर्ज्योत्स्नाप्रायैरकृत्रिमविभ्रमै-
रकृत मधुरैरम्बानां मे कुतूहलमङ्गकैः ॥ २० ॥

लक्ष्मणः—एषा मन्थरा ।

रामः—(सत्वरमन्यतो दर्शयन् ।) देवि वैदेहि

सह' इति दयया समाधेयम् । 'आत्मगतं स्वगत' इति वा पाठः साधुः । ऊर्मिला लक्ष्मणस्य पत्नी । भार्गवः जामदग्न्यः । कम्पितास्मि । साधिक्षेपमिति—स्वोत्कर्षं परानुत्कर्षेण न श्रोतव्य इति भावः । शोभते आर्यपुत्र एतेन विनयमाहात्म्येन । 'पाल्यमानानां' इति पाठः साधुः ॥ जीवत्सु तातपादेष्विति ॥ १९ ॥ नः अस्माकम् ॥ १९ ॥ पतनविरलैरिति ॥ २० ॥ मध्ये मध्ये दन्तानां पतनेन विरलैः गर्तसामन्तैरिति भावः । मन्दः स्वल्पः आलोकः द्योतः यस्मिन्मुखे । ललितललितैरिति वीप्सायां द्विरुक्तिः भृशं ललितैरित्यर्थः । ज्योत्स्नाप्रायैः चन्द्रिकाप्रचुरैः तद्वच्छीतलैः सुखकरैश्चेति भावः । विभ्रमो विलासः । अकृत चकार । मधुरैः मनोज्ञैः । मुग्धा सुन्दरीति परिहासः । मूढेत्यर्थः । 'मुग्धस्नु-

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१ 'भीदह्मि' इति ध-घ २ 'माहप्पेण' इति क. ३ 'नूतने दारसंग्रहे न ४ 'प्रतनु' इति च-घ-क. ५ 'कुड्मलै.' इति न. ६ 'अम्बानाम्' इति न ७ 'अनुत्तरमन्यतो गत्वा' इति घ-ध.

इङ्गुदीपादपः सोऽयं शृङ्गवेरपुरे पुरा।
निषादपतिना यत्र स्निग्धेनासीत्समागमः ॥ २१ ॥

लक्ष्मणः—(विहस्य । स्वगतम् ।) अये मध्यमाम्बावृत्तान्तमन्तरितमार्येण।

सीता—अम्मो एसो जडासंजमणवुत्तन्तो । अहो एष जटासंयमन-वृत्तान्तः।

लक्ष्मणः—पुत्रसंक्रान्तलक्ष्मीकैर्यद्वृद्धेक्ष्वाकुभिर्धृतम्।
धृतं बाल्ये तदार्येण पुण्यमारण्यकव्रतम् ॥ २२ ॥

सीता—एसा पसण्णपुण्णसलिला भअवदी भाईरही । एषा प्रसन्नपुण्य-सलिला भगवती भागीरथी।

रामः—देवि रघुकुलदेवते नमस्ते।

तुरगविचयव्यग्रानुर्वीभिदः सगराध्वरे
कपिलमहसामर्षात्प्लुष्टान्पितुश्च पितामहान्।
अगणिततनूतापं तप्त्वा तपांसि भगीरथो
भगवति तव स्पृष्टानद्भिश्चिरादुदतीतरत् ॥ २३ ॥

सा त्वमम्ब स्नुषायामरुन्धतीव सीतायां शिवानुध्याना भव।

न्दरमूर्ध्यो' इति यादवः ॥ २० ॥ इङ्गुदीपादप इति ॥ २१ ॥ 'इङ्गुदी तापसतरुः' इत्यमरः। यत्र पादपे पादपप्रदेशे इत्यर्थः । यत्र शृङ्गिबेर-पुरे इति केचित्। तन्न। सोऽयं पादप इति वाक्यविरोधात् । 'स्निग्धस्सुहृत्' इति वामनः ॥ २१ ॥ मध्यमाम्बा कैकेयी । उत्तमाम्बा नेति व्यज्यते। वृत्तं। वृत्तान्तं इति भ्रान्तः पाठः । वृत्तान्त इत्यमरः। अन्तर्हितमिति–मातृनिन्दा मा भूदिति भावः। एष जटासंयमनवृत्तान्त ॥ पुत्रसंक्रान्तेति ॥ २२ ॥ यद्वृद्धेक्ष्वाकुभिरित्यादि सन्धिसङ्कटम् । अन्तर्नीलनिटिलेति प्राक्-ङ्गारेति च वम्भशब्दातिनिद्वसालभञ्जिकाभारतचम्पूप्रयोगवद्गमनी-यम्। बाल्ये कौमारदशायाम् । आरण्यका वनवासिनः ॥ २२ ॥ एषा प्रसन्नपुण्यसलिला भगवती भागीरथी ॥ तुरगविचयव्यग्रेति ॥ २३ ॥ वि-चये अन्वेषणे । कपिल एव महः तेजः । तेन कर्त्रा । रोषादेतो।

१ 'वृत्तान्तमन्तरितम्' इति न; 'वृत्तान्तोऽन्तरितः' इति क. २ 'वृत्तम्' इति घ. ३ 'आरण्यकं व्रतम्' इति घ–च. ४ 'रोषात्' इति न. ५ 'पुरा प्रपितामहान्' इति ख–क; 'पितुः प्रपितामहान्' इति घ. ६ '°तनूताप·' इति न; 'तनूतापं' इति च–घ. ७ 'उदतीधरत्' इति च–घ; 'उदधीधरत्' इति क.

लक्ष्मणः—अयमसौ भरद्वाजावेदितश्चित्रकूटयायिनि वर्त्मनि वनस्पतिः कालिन्दीतटे वटः श्यामो नाम ।

रामः—(सस्पृहमवलोकयति ।)[1]

सीता—सुमरदि वा एदं पदेसं अज्जउत्तो । स्मरति वैत प्रदेशमार्यपुत्र ।

रामः—अयि कथ विस्मर्यते ।

अलसललितमुग्धान्यध्वसम्पातखेदा-
दशिथिलपरिरम्भैर्दत्तसंवाहनानि ।
परिमृदितमृणालीदुर्बलान्यङ्गकानि
त्वमुरसि मम कृत्वा यत्र निद्रामवाप्ता ॥ २४ ॥

लक्ष्मणः—एष विन्ध्याटवीमुखे विराधसंरोधः[2] ।

सीता—अलं दाव एदिणा । पेक्खामि दाव अज्जउत्तसहत्थधरिदतालव-न्तोदवत्तनिवारिदादप अत्तणो दक्खिणारण्णप्पवेसारम्भम् । अल तावदेतेन । प्रेक्षे तावदार्यपुत्रस्वहस्तधृततालवृन्तातपत्रनिवारितातपमात्मनो दक्षिणारण्यप्रवेशारम्भम् ।

सुप्तान् दग्धान् । पितुः भगीरथजनकस्य । प्रपितामहान् सगरपुत्रान् । उदतीतरत् उत्तारयामास ॥ २३ ॥ अरुन्धतीव स्थिता सा प्रसिद्धा त्वमिति ॥ अथवा—यथा अरुन्धती तथा सा त्वमित्यर्थ । शिवं मङ्गलं अनुध्यानं अनुचिन्तनं यस्या । 'वानस्त्य फलं पुष्पात्तैरपुष्पाद्वनस्पति-' इत्यमरः ॥ स्मरति वा एनं प्रदेशमार्यपुत्र । अलसललितेति ॥ २४ ॥ यत्र प्रदेशे अध्वसम्पातखेदात् अलसानि आलस्ययुक्तानि जडानीति यावत् । स्वभावतस्तु ललितेन विलासेन मुग्धानि मनोज्ञानीत्यर्थ. ॥ 'सपाते चानिपतनमतिपातोऽप्यतिक्रम ।' इति त्रिरूपः । अशिथिलपरिरम्भैः दृढालिङ्गनै । संवाहनं मर्दनम् । अन्योन्यसंघट्टनवशादिति भाव । परिमृदितः क्लिष्टाश्च ता । 'मृणालं बिसु' इति विक्रमार्कः । 'पाणौ मृणालीलता' इत्यसत्ख्यातनिद्धसालभञ्जिकायाम् । तस्मादितरविस्मरणेऽपि नेदं विस्मर्यत इति भाव· ॥ २४ ॥ अटवीमुखे वनपुर प्रदेशे ॥ अलमेतेन पश्यामि तावदार्यपुत्रस्वहस्तधारिततालवृन्तातप(त्र ?)निवारितातपं आत्मन अक्षिभ्या दक्षिणारण्यपथिकत्वम् ॥ तालवन्तेति क्वचे प्रमाद । 'ता

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१ एतन्नास्ति व–घ–पुस्तकयो . २ 'सञात' इति व–घ–क ३ 'सवाद.' इति न. ४ 'भज्जउत्तहत्थ' इति व–घ ५ 'तालवेण्टा०' इति घ, 'तालवें-ण्टादवत्त' इति व, 'तालवुन्तादवत्त' इति न. ६ 'अत्तणो अच्चादिद दक्खिणारण्णपहिअत्तणम्' इति न.

रामः—एतानि तानि गिरिनिर्झरिणीतटेषु
वैखानसाश्रिततरूणि तपोवनानि ।
येष्वातिथेयपरमा यमिनो भजन्ते
नीवारमुष्टिपचना गृहिणो गृहाणि ॥ २५ ॥

लक्ष्मणः—अयमविरलानोकहनिवहनिरन्तरस्निग्धनीलपरिसरारण्यपरिणद्धगोदावरीमुखरकन्दरः सततमभिष्यन्दमानमेघमेदुरितनीलिमा जनस्थानमध्यगो गिरिः प्रस्रवणो नाम ।

रामः—स्मरसि सुतनु तस्मिन्पर्वते लक्ष्मणेन
प्रतिविहितसपर्यासुस्थयोस्तान्यहानि ।
स्मरसि सरसनीरां तत्र गोदावरीं वा
स्मरसि च तदुपान्तेष्वावयोर्वर्तनानि ॥ २६ ॥

किं च। किमपि किमपि मन्दं मन्दमासत्तियोगा-
दविरलितकपोलं जल्पतोरक्रमेण ।
अशिथिलपरिरम्भव्यापृतैकैकदोष्णो-
रविदितगतयामा रात्रिरेव व्यरंसीत् ॥ २७ ॥

लक्ष्मणः—एषा पञ्चवट्यां शूर्पणखा ।

स्कृतेऽय' इत्यनुशासनात् 'तालव्योऽन्ते'ति कथनस्यैव न्याय्यत्वात् । 'अच्छिहिं' इति 'द्विवचने बहुवचनं' इति बहुत्वं 'अच्छिहिं' इति च प्रमादः। 'अस्मादिषु छ' इति छत्वविधानात् 'अच्छिहिं' इति साधीयान् पाठः ॥ एतानि तानीति ॥ २५ ॥ निर्झरिणीनां गिरिनदीनाम् । येषु तपोवनेषु ॥ 'क्ष्मादानिष्यानियेयातिथ्यर्थेऽत्र साधुनि ।' इत्यमरः । यमिनः नियमवन्तः । गृहिणः गृहस्थाः ॥ २५ ॥ अनोकहनिवहाः तरुसङ्घाः । तैः निरन्तरं सान्द्रं यथा तथा, स्निग्धनीलानि मसृणानि श्यामलानि च तानि परिसरारण्यानि तैः परिसरारण्यायाः सान्द्रायां गोदावर्यां मुखराः यस्य पूर्वानुभवस्मरणात् चित्रे मुखरकन्दरत्वोपचारः इति बोध्यम् । अभिष्यन्दमानाः प्रस्रवन्तः ये मेघाः तैर्मेदुरितः निबिडीकृतः नीलिमा नैल्यं यस्य ॥ स्मरसि सुतन्विति ॥ २६ ॥ लक्ष्मणेन प्रतिविहितेत्यादिकं 'रसैर्गृहीतानुनयेन' इतिवच्छमाधेयम् । वर्तितानि वर्तनानीत्यर्थः । द्वितीयपादादौ यमकभङ्गः । स्मरसीति त्रिः पुनरुक्तं च ॥ २६ ॥ किमपि किमपीति ॥ २७ ॥ किमपि अनिर्वाच्यं यथा तथा, किमपि किंचित् ।

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१ 'यमिनो' इति ब-घ-क. २ 'मुखकन्दर.' इति न. ३ 'सरसतीराम्' इति ब-घ. ४ 'आसक्ति' इति ब-घ. ५ 'रसः...दूरीगतानिवादः' इति न.

सीता—हा अज्जउत्त एत्तिअं दे दंसणम्। हा आर्यपुत्र एतावत्ते दर्शनम्।

रामः—अयि विप्रयोगत्रस्ते चित्रमेतत्।

सीता—जहा तहा होदु। दुज्जणो असुहं उप्पादेइ। यथा तथा भवतु। दुर्जनोऽसुखमुत्पादयति।

राम.—हन्त वर्तमान इव मे जनस्थानवृत्तान्तः प्रतिभाति।

लक्ष्मणः—अथेदं रक्षोभिः कनकहरिणच्छद्मविधिना
तथा वृत्तं पापैर्व्यथयति यथा क्षालितमपि।
जनस्थाने शून्ये विकलकरणैरार्यचरितै-
रपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम्॥२८॥

सीता—(सास्रमात्मगतम्।) अयि देव रहुकुलाणन्द एव्व मम कारणादो किलन्तो[1] आसि। अयि देव रघुकुलानन्द एवं मम कारणात्क्रान्त आसी।

लक्ष्मणः—(रामं निर्वर्ण्य साकूतम्।) आर्य किमेतत्।

ईषदिति यावत्। **मन्दं मन्दं** शनैः शनैः। **आसत्तियोगात्** अभिनिवेशसङ्गते। **अविरलितौ** मिथो नीरन्ध्रीकृतौ **कपोलौ** यस्मिन् कर्मणि। अक्रमेण मदनावेशपारवश्यात्पूर्वोत्तरसम्बन्धाभावेनेत्यर्थः। **एकैकदोष्णोः** परस्परभुजयोः। **अविदिताः गतयामाः** अतिक्रान्तप्रहरा यस्याः। **रात्रिरेव व्यरंसीत्** विरराम। न तु सलापैकदेशोऽपीति भाव ॥ २७ ॥ आर्यपुत्र एतावत्ते दर्शनम्। यथा तथा वा भवतु। दुर्जन असुखमुत्पादयति ॥ **अथेदं रक्षोभिरिति** ॥ २८ ॥ **यथानन्तरं इदमेतत्**। अथेदमिति वाक्यखण्ड। **वृत्तं** आचरितम्। 'वृत्तमाचरितातीतपद्यचारित्रवर्तुले' इति केदारः। **क्षालितं** निःशेषितमपि वृत्तमित्यनुषज्यते। **शून्ये** सजातीयरहिते। **निकलकरणै.** विवशेन्द्रियैः। **आर्यस्य रामस्य चरितैः** प्रदर्शितरूपैरित्यर्थ। अत एव **ग्रावा** शैलोऽपि रोदिति प्रतिध्वनिव्याजेनेत्यूह्यम्। इतोऽपि न्यैताह—**वज्रस्य** कुलिशस्य। **हृदयं** गर्भ। **दलति** स्फुटति। **अपिः** सभावनायाम्। तथा च कदाचिदचलवज्रादीना नाद्रव (?) स्यात्। न तु तेषा दुरात्मनामासीदिति भाव। 'हृदय हृदि गर्भे च' इति पद्ममाला ॥ 'हन्त रोदिति शैलोऽपि वज्रगर्भोऽपि दीर्यति। प्रकम्पतेऽपि विध्यण्डमण्डल रोदनैस्तव ॥' इति **महानाटके** मेघनादोत्पत्तौ भगवान् बोधायनः ॥ २८ ॥ अम्हो दिनकरकुलनन्दन एतावन्मम कारणात् क्लान्त आसीत्। **एतावदिति** क्रियाविशेषणम्। **कारणात्** हेतो.। **निर्वर्ण्य**

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१ 'कम्पे' ख–घ २ 'कलिन्दोसि' इति ख–घ क.

अयं तावद्बाष्पस्त्रुटित इव मुक्तामणिसरो
　विसर्पन्धाराभिर्लुठति धरणीं जर्जरकणः ।
निरुद्धोऽप्यावेगः स्फुरदधरनासापुटतया
　परेषामुन्नेयो भवति च भराध्मातहृदयः ॥ २९ ॥

राम — वत्स

तत्कालं प्रियजनविप्रयोगजन्मा
　तीव्रोऽपि प्रतिकृतिवाञ्छया विसोढः ।
दुःखाग्निर्मनसि पुनर्विपच्यमानो
　हृन्मर्मव्रण इव वेदनां करोति ॥ ३० ॥

सीता — हद्धी हद्धी । अहं वि अदिभूमिं गदेण रणरणएण अज्जउत्तसुण्णं विअ अत्ताणं पेक्खामि । हा धिक् हा धिक् । अहमप्यतिभूमिं गतेन रणरणकेनार्यपुत्रशून्यमिवात्मानं पश्यामि ।

लक्ष्मण — (स्वगतम् ।) भवतु अन्यतः क्षिपामि । (चित्रं विलोक्य प्रकाशम् ।) अथैतन्मन्वन्तरपुराणगृध्रराजस्य तत्रभवतस्तातजटायुषश्चरित्रविक्रमोदाहरणम् ।

दृष्ट्वा ॥ अयं तावद्बाष्प इति ॥ २९ ॥ तावत् अलङ्कारे । मुक्तामणीनां मौक्तिकरूपरत्नानाम्, सरः एकावली । मुक्तामणयः इति पुनरुक्तम् इति कश्चित् ॥ तन्न ॥ 'रत्नं स्वजातिश्रेष्ठेऽपि मणावपि' 'मणिर्द्वयोरश्मजातौ मुक्तादिकेऽपि च' इति अमरसिंहेनाभिधानात् 'मौक्तिकमणीच्छायं' इत्यस्याख्यातनिद्रसाल्मभञ्जिकायाम् । धरणीं भुवम् । धरणौ इति च पाठः । धरणीतनयेति लक्षणम् । निरुद्धः आच्छादितोऽपि । 'आवेगो भयसम्भ्रम' इति अमरमाला । उन्नेयः ऊह्यः अनुमेयः । आध्मातं पूरितं विष(क ?)र्ण्हितं हृदयं येन ॥ २९ ॥ तत्कालं प्रियजनेति ॥ ३० ॥ स चासौ कालः तत्कालः । प्रियजनस्य सीतायाः तीव्रः दुःसहः प्रतिकृतिः रावणवधरूपः प्रतीकारः । विसोढः मर्षितः । विशेषेण पच्यमानः हृन्मर्मव्रणः हृदयमन्थिव्रणः । 'मर्म तु सन्धिदेशयोः' इति रभसः ॥ ३० ॥ हा धिक् हा धिक् अहमप्यतिभूमिं गतेन रणरणकेनार्यपुत्रशून्यमिवात्मानं पश्यामि । अतिभूमिं आधिक्यम् । रणरणकशब्दो औत्सुक्यवाचको देशीयः । र(ध)डकीति महाराष्ट्राः । 'चरित्रमपि चारित्रम्' इत्युभयरूपः ॥ हा तात निर्व्यूढस्नेहोऽसि । निर्व्यूढः निर्वाहः

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१ 'हे वाप्पौघ' इति च–घ २ 'विरलाध्मात०' इति न ३ 'तनोति' न

सीता—हा ताद णिव्वूढो दे अवच्चसिणेहो । हा तात निर्व्यूढस्तेऽपत्यस्नेह ।

राम.—हा तात काश्यप शकुन्तराज क नु खलु पुनस्त्वादृशस्य महतस्तीर्थभूतस्य साधोः सम्भवः ।

लक्ष्मणः—अयमसौ जनस्थानस्य पश्चिमतश्चित्रकुञ्जवान्नाम दनुकबन्धाधिष्ठितो दण्डकारण्यभाग. । तदिदमृष्यमूकपर्वते मतङ्गस्याश्रमपदम् । इयं च श्रमणा नाम सिद्धा शबरतापसी । तदेतत्पम्पाभिधान पद्मसरः ।

सीता—एत्थ क्खिल अज्जउत्तेण विच्छिण्णामरिसधीरत्तणं पमुक्कण्ठं रुण्ण आसि । अत्र किलार्यपुत्रेण विच्छिन्नामर्षधीरत्व प्रमुक्तकण्ठं रुदितमासीत् ।

राम.—देवि रमणीयमेतत्सरः ।

एतस्मिन्मदकलमल्लिकाक्षपक्ष-
व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।
बाष्पाम्भःपरिपतनोद्गमान्तराले
सन्दृष्टाः कुवलयिनो भुवो विभागाः ॥ ३१ ॥

लक्ष्मण.—अयमार्यो हनूमान् ।

सीता—एसो सो चिरणिव्वूढजीवलोअपच्चुद्धरणगुरुओवआरी महाणुभावो मारुदी । एष स चिरनिर्व्यूढजीवलोकप्रत्युद्धरणगुरुकोपकारी महानुभावो मारुति ।

गत प्राणपर्यन्तमिति शेष ॥ **तीर्थभूतस्य** गुरुप्रायस्य । **जनस्थानं पश्चिमतः** जनस्थानस्य पश्चिमभागे इत्यर्थ । **शबरेषु तापसी** शबरीत्यर्थ ॥ अत्र किल आर्यपुत्रेण विच्छिन्नामर्षधैर्येण प्रमुक्तकण्ठं प्ररुदितमासीत् । धीरमित्यत्र 'ई धैर्ये' इति, 'तुर्यधैर्यसौन्दर्याश्चर्यपर्यन्तेषु र' इति च ईत्वं रत्वं च । रमणीय इति ध्वनि ॥ **एतस्मिन्मदकल इति** ॥ ३१ ॥ 'मल्लिका मल्लिकाक्षा' इत्यमर' । तेषा पक्षै **व्याधूतानि** कम्पितानि । **स्फुरन्ति** शोभमानानि **उरुदण्डानि** विपुलनालानि **पुण्डरीकाणि** येषु ते । **बाष्पाम्भसां पतनोदययोरन्तराले** अवान्तरदशायामित्यर्थ । **विभागाः** प्रदेशा ॥ ३१ ॥ **अयमार्य** इति ध्वनि. ॥ एष स चिरनिर्व्यूढजीवलोकप्रत्युद्धरणगुरुकोपकारो महानुभाव **गुरुरेव गुरुकः** स्वार्थे क । प्रत्युद्धरण-

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१ 'तीर्थस्य' घ-ध-क. २ 'जनस्थानपश्चिम ' व-ध. ३ 'कुञ्जवान्नाम पर्वतो' न. ४ 'तदिदमुष्य परिसरे' न. ५ 'सिद्धशबरी' व-घ. ६ 'मया' न. ७ 'णिव्विण्ण' क-घ-व.

राम—दिष्ट्या सोऽयं महाबाहुरञ्जनानन्दवर्धनः ।
यस्य वीर्येण कृतिनो वयं च भुवनानि च ॥ ३२ ॥

सीता—वच्छ एसो कुसुमिदकअम्बतरतण्डविअवरिहिणो किंणामधेओ गिरि जत्थ अणुभावसोहग्गमेत्तपरिसेसधूसरसिरी मुहुत्त मुच्छन्दो तुए परदिण्ण अवलम्बिदो तरुअले अज्जउत्तो आलिहिदो । वत्स एष कुसुमितकदम्बतरुताण्डवितबर्हिणः किंनामधेयो गिरिर्यत्रानुभावसौभाग्यमात्रपरिशेषधूसरश्रीर्मुहूर्तं मूर्छन्स्त्वया प्ररुदितेनावलम्बिततरुतले आर्यपुत्र आलिखित ।

लक्ष्मणः—सोऽयं शैलः ककुभसुरभिर्माल्यवान्नाम यस्मि-
न्नीलः स्निग्धः श्रयति शिखरं नूतनस्तोयवाहः ।

आर्येणास्मिन्

रामः—विरम विरमात परं न क्षमोऽस्मि
प्रत्यावृत्तः पुनरिव स मे जानकीविप्रयोगः ॥ ३३ ॥

लक्ष्मणः—अत परमार्यस्य तत्रभवता कपिराक्षसानां चासख्याता न्युत्तरोत्तराणि कर्माश्चर्याणि । परिश्रान्ता चेयमार्या । तद्विज्ञापयामि विश्राम्यतामिति ।

सीता—अज्जउत्त एदिणा चित्तदंसणेण पच्चुप्पण्णदोहलाए अत्थि मए विण्णप्पं । आर्यपुत्र एतेन चित्रदर्शनेन प्रत्युत्पन्नदोहदाया अस्ति मम विज्ञाप्यम् ।

रामः—नन्वाज्ञापय ।

मेव गुरुक विपुल उपकार यस्य सोऽय शोभत इति शेष ॥ **दिष्ट्या सोऽयमित्यादि** ॥ ३२ ॥ **कृतिनः** कुशला । कुशलानीति भुवनपक्षे ॥ ३२ ॥ वत्स एष कुसुमितकदम्बताण्डवितमयूर किंनामधेयो गिरि । यत्रानुभावसौभाग्यमात्रपरिशेषधूसरश्री मूर्छन् त्वया प्ररुदितेनावलम्बितस्तरुतले आर्यपुत्र आलिखित । **कदम्बा**, नीपवृक्षा । मोरो इति वक्तव्ये मऊरो इति कथन कवे प्रमाद । तथापि शेषसंस्कृतादि(ति) सूत्रेण दय नीयोऽयं प्रयोग । **प्ररुदितं** रुदितं यस्य ॥ **सोऽयं शैल इति** ॥ ३३ ॥ **अतः** आर्येणास्मिन् इति वाक्यात् पर अन्यत् वक्ष्यमाणम् श्रोतुमिति शेष । स. अनिर्वाच्य । **प्रत्यावृत्तः** आगत इवेत्यर्थ । तृतीयचरणे राम इति व्यवधाने सत्यपि नाटकादौ न दोष इत्यालङ्कारिकाणा समय । अत एव **विक्रमचरिते**—'देवाकर्णय' इति शुकवाक्यप्रस्तावान्तरे 'तिष्ठति पतगेति'

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१ 'सुन्दरसिरी' न. २ एतन्नास्ति क–घ–च–पुस्तकेषु. ३ 'वत्सैतत्सादिरम' इति क–घ–च. ४ 'पुनरपि' घ–ध. ५ 'विण्णावणिज्जं' क–न.

सीता—जाणे पुणोवि पसण्णगम्भीरासु वणराइसु विहरिस्सं पवित्तणिम्मेलसिसिरावगाहां भअवदि भाईरहिं ओगाहिस्सं त्ति । जाने पुनरपि प्रसन्नगम्भीरासु वनराजिषु विहरिष्यामि पवित्रनिर्मलशिशिरावगाहां भगवतीं भागीरथीमवगाहिष्य इति ।

रामः—वत्स लक्ष्मण ।

लक्ष्मणः—एषोऽस्मि ।

रामः—वत्स अचिरं सम्पादनीयोऽस्या दोहद इति संप्रत्येव गुरुभिः सन्दिष्टम् । तदस्खलितसुखसम्पातं रथमुपस्थापय ।

सीता—अज्जउत्त तुम्हेहि वि आअन्दव्वं । आर्यपुत्र युष्माभिरपि आगन्तव्यम् ।

रामः—अयि कठिनहृदये एतदपि वक्तव्यमेव ।

सीता—तेण हि पिअं मे पिअं मे । तेन हि प्रियं मे प्रियं मे ।

लक्ष्मणः—यथाज्ञापयत्यार्य. । (इति निष्क्रान्त. ।)

रामः—प्रिये अत्र वातायनोपकण्ठे मुहूर्तं संविष्टौ भवावः ।

सीता—एवं होदु । ओहरिदम्हि क्खु परिस्समजणिदाए णिद्दाए । एवं भवतु । अपहृतास्मि खलु परिश्रमजनितया निद्रया ।

रामः—तेन हि निरन्तरमवलम्बस्व मामनुशयनाय ।

जीवयन्निव ससाध्वसश्रमस्वेदबिन्दुरधिकण्ठमर्प्यताम् ।
बाहुरैन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहारविभ्रमः ॥ ३४ ॥

(तथा कारयन्सानन्दम् ।) प्रिये किमेतत् ।

भक्तिनाभिधानादिति दिक् ॥ ३३ ॥ यमार्येति ध्वनि ॥ आर्यपुत्र एतेन प्रियदर्शनेन प्रत्युत्पन्नदोहदाया विज्ञाप्य मेऽस्ति । दोहलाए इत्यत्र 'दोहदे ल' इति लत्वम् ॥ जाने पुनरपि प्रसन्नगभीरासु वनराजिषु विहरिष्यामि । पवित्रनिर्मला शिशिरावगाहां भगवतीं भागीरथीमवगाहिष्ये इति ॥ तत् तस्मात् । सम्पातः चङ्क्रमणादिना पार्श्वादिषु कुण्ठनमित्यर्थ । उपस्थापयेति ध्वनि ॥ आर्यपुत्र युष्माभिरप्यागन्तव्यम् । तेन हि प्रियं मे प्रियं मे । एवं भवतु । अपहृतास्मि खलु निद्रया । अनुशयनायेति ध्वनि ॥ जीवयन्निवेति ॥ ३४ ॥ चन्द्रमणयः चन्द्रकान्ता । विभ्रमः विलास. । बाहुरधिकण्ठमर्प्यताम् अन्धवद्विति ध्वनि ॥ ३४ ॥ स्पर्शेति—यथा सीता अभि-

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१ 'सोम्म' क–घ–च. २ 'इतो वातायनावर्तके' घ–च. २ 'संविश भव' न. ३ 'मामत्र शयनाय' क–घ–च.

विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा
प्रमोहो निद्रा वा किमु विषविसर्पः किमु मदः ।
तव स्पर्शे स्पर्शे मम हि परिमूढेन्द्रियगणो
विकारश्चैतन्यं भ्रमयति च संमीलयति च ॥ ३५ ॥

सीता—थिरप्पसादा तुम्हे इदो दाणिं किं अवरम् । स्थिरप्रसादा यू-यमित इदानीं किमपरम् ।

रामः—म्लानस्य जीवकुसुमस्य विकासनानि
सन्तर्पणानि सकलेन्द्रियमोहनानि ।
एतानि ते सुवचनानि सरोरुहाक्षि
कर्णामृतानि मनसश्च रसायनानि ॥ ३६ ॥

सीता—पिअंवद एहि । संविसम्ह । (इति शयनाय समन्ततो निरूप-यति) प्रियंवद एहि । संविशावः ।

रामः—अयि किमन्वेष्टव्यम् ।

कण्ठे बाहुमर्पयेद् तथेत्यर्थः ॥ अथ तमेव बाहुस्पर्शं विच्छित्तिविशेषैरुद्दे-शति ॥ विनिश्चेतुं शक्य इति ॥ ३५ ॥ विगतश्चासौ निश्चय इति व्युत्प-त्तिबलाद्विनिश्चयशब्देन निश्चयभिन्नज्ञानं विवक्ष्यते । तथा च विनिश्चेतुं ज्ञातुं न शक्य इत्यर्थः । प्रथमचरणस्य मोक्ष इति भावः । अत एव सुखदुःखवस्तु मोक्ष इति भावः । प्रमोहः मूर्च्छातिशयः । विसर्पः व्याप्तिः । मदो मत्तता । 'बालोन्मत्तपिशाचवद्' इति स्मृतेः । अनेन द्वि-तीयचरणेऽन्य ज्ञानाभाव इति भावः । परि परितः । मूढः स्वस्वकार्यविमुख इन्द्रियगणो यस्मिन् । चेतनस्य भावः चैतन्यं जन्म । इदं कर्म भ्रमम् । 'प्राणी तु चेतनो जन्मी' इत्यमरः । भ्रमशालीं समोहशालीं च करोतीत्यर्थः । भ्रमः भ्रान्तिः । 'आनन्दभ्रमयोस्संमोहः' इति नाममाला । उत्तरार्धे विकारो ज्ञानाभावात्मक इति भावः । एवमालोच्य अनिर्वचनीयं पारद-श्यमनुभवामीति पद्यस्य पर्यवसन्नोऽर्थः । अयमेव कवेर्भावः । एवमादिष्व-न्येषु पद्येषु स्वाज्ञानराक्षुण्णा दुर्विदग्धाः परस्परं शिक्षा विव्रतः कलहा-यन्ते । शिष्यमितोक्तावनसूयनिवेशता प्रमाणम् । इति दिक् ॥ ३५ ॥ त्वयो-वदसीति पूजाभिप्रायेणाह—थी(स्थि ?)रेति । थिरप्पसादा यूयमिति किम-न्याश्चर्यम् । अत्र चाद्दरो । 'तूर्यधैर्यसौन्दर्यपर्यन्तेषु रः' इत्यनेन 'अचेर' इति

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१ 'समुन्मीलयति' इति च. २ 'थीरप्पसादा यूयमनेदानीमाश्चर्यम्' न. ३ 'तानि सुवचनानि सरोरुहाक्षाः' घ. ४ 'सरम्म' (दाक्षिणे) इति च-घ. ५ 'अयि सन्देष्टव्यम्' न.

आ विवाहसमयाद्गृहे वने शैशवे तदनु यौवने पुनः ।
स्वापहेतुरनुपाश्रितोऽन्यया रामबाहुरुपधानमेष ते ॥ ३७ ॥

सीता—(निद्रां नाटयन्ती ।) अत्थि एदम् । अज्जउत्त अत्थि एदं । (इति स्वपिति ।) अस्त्येतदार्यपुत्र अस्त्येतत् ।

रामः—कथं प्रियवचना मे वक्षसि प्रसुप्तैव । (निर्वर्ण्य)

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो-
रसावस्याः स्पर्शो वपुषि बहुलश्चन्दनरसः ।
अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकसरः
किमस्या न प्रेयो यदि[1] परमसह्यस्तु विरहः ॥ ३८ ॥

प्रविश्य । प्रतीहारी—देव उवट्ठिदो । देव उपस्थितः ।

रामः—अयि कः ।

प्रतीहारी—आसण्णपरिआरओ देवस्स दुम्मुहो । आसन्नपरिचारको देवस्य दुर्मुखः ।

रामः—(स्वगतम्) शुद्धान्तचारी दुर्मुखः । स मया पौरजानपदेष्वप-सर्पं प्रहितः[2] । (प्रकाशम्) आगच्छतु ।

(प्रतीहारी निष्क्रान्ता ।)

प्रविश्य । दुर्मुखः—(स्वगतम्) हा कहं दाणिं देविं अन्तरेण ईदिसं अचिन्तणिज्जं जणाववादं देव्वस्स कहइस्सं । अहवा णिओओ क्खु मे एरिसो

वक्तव्ये 'अच्चरिअ' इति प्रमादः ॥ म्लानस्य जीवकुसुमस्येति ॥ ३६ ॥ जीवः असुधारणम् । विकासनानि विकासकराणि । इति यथोचितमूलम् । पद्येऽस्मिन् ममेत्यध्याहारः ॥ ३६ ॥ प्रियंवद एहि सविशाव । अपिः सभावनायाम् ॥ आ विवाहसमयादेति ॥ ३७ ॥ वने दण्डकावने । अस्यान्ततोऽन्यय ॥ ३७ ॥ आर्यपुत्र एतदस्ति । निर्वर्ण्य दृष्ट्वा ॥ इयं गेहे लक्ष्मीरिति ॥ ३८ ॥ अमृतरूपा अञ्जनवर्तिरिति भावः । मसृणः स्निग्धः । अस्याः किं न प्रेयः सर्वं प्रेय इत्यर्थः । तु किन्तु । विरहो यदि विरहश्चेत् परं अत्यन्तम् । असह्यः ॥ ३८ ॥ देव उपस्थितः । विरह इति च पूर्वेणान्वयः । आसन्नपरिचारको देवस्य दुर्मुखः । शुद्धान्तं अन्तःपुरम् । अपसर्पः चारस्मृतः ॥ हा कथमिदानीं सीतादेवीमन्तरेणेदृशमचिन्तनीयं जनापवादं देवाय कथयिष्यामि । अथवा नियोगः खलु मे मन्दभाग्यस्यैषः । हा आर्यपुत्र क्वासि । सौजन्यं चिन्तनेति यावत् ॥ सौजन्यं वर्णयति ॥

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१ 'यदि पुनरसह्यो न' इति क-घ. २ 'जानपदानपसर्पितुं' ख-क-घ.

मन्दभाग्यस्य । हा कथमिदानीं देवीमन्तरेण ईदृशमचिन्तनीयं जनापवादं देवाय कथयिष्यामि । अथवा नियोगः खल्वीदृशो मे मन्दभाग्यस्य ।

सीता—(उत्स्वप्नायते) हा अज्जउत्त सोम्म कहिं सि । हा आर्यपुत्र सौम्य कुत्रासि ।

रामः—अये सैवेयं रणरणकदायिनी चित्रदर्शनाद्विरहभावना देव्याः स्वप्नोद्वेगं करोति । (सस्नेहमङ्गमस्याः परामृशन् ।)

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु य-
द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ ३९ ॥

दुर्मुखः—(उपसृत्य ।) जेदु देवो । जयतु देवः ।

रामः—ब्रूहि यदुपलब्धम् ।

अद्वैतं सुखदुःखयोरिति ॥ ३९ ॥ यत् सुमानुषं सौजन्यम् । सुख-दुःखयोर्विषये । अद्वैतं द्वैविध्यरहितम् । एकनिष्ठमित्यर्थः । पञ्चकरचतुष्टयं सुमानुषपरामर्शीति बोध्यम् । अवस्थासु बाल्यकौमारयौवनजरासु यत् । अनुगतं अनुसारि । विश्रामः विश्रान्तिः । यस्मिन् सति । जरसा व-धीति शेषः । जरयाऽपि । रसः प्रीतिः । शृङ्गारादिर्वा । अहार्यः अपरि-हार्यः । आवरणात्ययात् सङ्कोचापगमात् । सारे स्थिरांशे । यत् स्थितं तस्य सुमानुषस्येति भावप्रधानो निर्देशः । सौजन्यमित्यर्थः । कृते इति शेषः । अत एव, 'सुभगमपराद्धं' इत्यस्यत्याख्यातशाकुन्तले । 'मलिनं प्रसादि' इत्यस्यव्याख्यातविद्धसालभञ्जिकायां च । शोभनो मानुषो जनः येन सौजन्येन । तत् सुमानुषं इति वार्थः । 'मानुषो जनमर्त्ययोः' इति नामनि-धानम् । कथमपि प्रयत्नेन । तत् प्रसिद्धम् । एकं मुख्यम् । भद्रं क-ल्याणम् । प्राप्यते हि प्रसिद्धौ ॥ तथा च मदनुरूपाया देव्याः सौजन्याय मङ्गलमाशास्महे । मया तु दुर्मुखः पौरजानपदेषु विसृष्टः स्विनागत्य वक्ष्यति वेति भावः । 'विश्रान्तं भजतां' इति, 'विश्रान्तशालिनं' इति च कालिदास-मुरारिप्रयोगवदनुष्य कवेः विश्राम इति प्रयोगः प्रामादिक इति प्रामाणिकाः । 'प्रतिषङ्गोचयोरावरणं' इति संसारावर्तः ॥ ३९ ॥ जयतु देवः । उप-लब्धं ज्ञातम् । अनुभूतं वा । उपस्तुवन्ति देवं पौरजानपदाः । यथा विस्मृता वयं महाराजं दशरथं रामदेवेनेति ॥ जानपदाः देशवासिनः ।

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१ 'मनेन' घ. २ 'अनुगुणं' ख-घ-क. ३ 'मेनम्मारे' न. ४ 'प्रेम' ख-घ.
३ उ०

दुर्मुखः—उवत्थुवन्ति देवं पोरजाणवदा णिसुमराविदा अम्हे महाराअं दसरहं रामभद्देणेति । उपस्तुवन्ति देव पौरजानपदा निस्मारिता वयं महाराजं दशरथं रामभद्रेणेति ।

रामः—अर्थवाद एष । दोषं नु मे कञ्चित्कथय येन स प्रतिविधीयते ।

दुर्मुखः—(सास्रम् ।) सुणादु देओ । (कर्णे ।) एव्वं विअ । शृणोतु देव । एवमिव ।

रामः—अहह तीव्रसंवेगो वाग्वज्रः । (इति मूर्छति)

दुर्मुखः—अस्ससदु देवो । आश्वसितु देव ।

रामः—(आश्वस्य ।) हा हा धिक्परगृहवासदूषणं य-
द्वैदेह्याः प्रशमितमद्भुतैरुपायैः ।
एतत्तत्पुनरपि दैवदुर्विपाका-
दालर्कं विषमिव सर्वतः प्रसृप्तम् ॥ ४० ॥

तत्किमत्र मन्दभाग्य करोमि । (विमृश्य सकरुणम्) अथवा किमन्यत् ।

सतां केनापि कार्येण लोकस्याराधनं व्रतम् ।
यत्पूरितं हि तातेन मां च प्राणांश्च मुञ्चता ॥ ४१ ॥

संप्रत्येव च भगवता वसिष्ठेन सन्दिष्टम् । अपि च ।

यत्सावित्रैर्दीपितं भूमिपालै-
र्लोकश्रेष्ठैः साधु शुद्धं चरित्रम् ।
मत्सम्बन्धात्कश्मला किंवदन्ती
स्याच्चेदस्मिन्हन्त धिङ्मामधन्यम् ॥ ४२ ॥

अर्थवादः स्तोत्रपद्धतिः । किंचित्किंचिदिति च पाठः । येन कारणेन । शृणोतु देव, एवमिव । निर्णय इति च पाठः । आश्वसितु देव । 'हा हेति खेदातिशये' इति रत्नमाला ॥ हा हा धिक् परेति ॥ ४० ॥ तदेतत् आलर्कं रोगिश्वसम्बन्धि । 'अलर्कस्तु रुजोगतः' इत्यमरः । प्रसृप्तं व्याप्तम् ॥ ४० ॥ सतां केनापीति ॥ ४१ ॥ तातेन दशरथेन ॥ सन्दिष्टमिति–'प्रजानामनुरञ्जने स्याः' इत्यष्टावक्रेण पूर्वोक्तमिति भावः ॥ ४१ ॥ यत्सावित्रैरिति ॥ ४२ ॥ तस्य चरित्रस्य । सम्बन्धाद्धेतोः । कश्मला तुच्छा । अस्मान् सवितृभूपालानुद्दिश्येत्यर्थः ॥ ननु अहमेव पापी न खलु सावित्राः सर्वेऽपि

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१ 'महाराअदसरहस्स' ब-घ-क २ 'तीव्रोऽयं' न. ३ 'प्रसक्तम्' न. ४ 'किमद्य' न. ५ 'परम्'. ब. ६ 'तत्प्रतीतम्' न, 'यत्पूजित' घ. ७ 'चित्रम्' न.

हा देवि देवयजनसम्भवे हा स्वजन्मानुग्रहपवित्रितवसुन्धरे हा निमिजनकनन्दिनि हा पावकवसिष्ठारुन्धतीप्रशस्तशीलशालिनि हा राममयजीविते हा महारण्यवासप्रियसखि हा तातप्रिये हा स्तोकवादिनि कथमेवंविधायास्तवायमीदृशः परिणामः ।

> त्वया जगन्ति पुण्यानि त्वय्यपुण्या जनोक्तयः ।
> नाथवन्तस्त्वया लोकास्त्वमनाथा विपत्स्यसे ॥ ४३ ॥

(दुर्मुखं प्रति ।) दुर्मुख ब्रूहि लक्ष्मणम् । एष ते नूतनो राजा रामः समाज्ञापयति । (कर्णे ।) एवमेवम् ।

दुर्मुखः—हा कहं दाणिं अग्गिपरिसुद्धाए गब्भट्ठिदपवित्तसंताणाए देईए दुज्जणवअणादो एव्वं अणज्जं अज्झवसिदं देवेण । हा कथमिदानीमग्निपरिशुद्धायै गर्भस्थितपवित्रसन्तानायै देव्यै दुर्जनवचनादेवमनार्यमध्यवसितं देवेन ।

रामः—शान्तम् । कथं दुर्जनाः पौरजानपदाः ।

> इक्ष्वाकुवंशोऽभिमतः प्रजानां
> जातं च दैवाद्वचनीयबीजम् ।
> यच्चाद्भुतं कर्म विशुद्धिकाले
> प्रत्येतु कस्तद्यदि दूरवृत्तम् ॥ ४४ ॥

तद्गच्छ ।

दुर्मुखः—हा देइ । हा देवि । (इति निष्क्रान्तः ।)

रामः—हा कष्टम् । अतिबीभत्सकर्मा नृशंसोऽस्मि संवृत्तः ।

दृष्ट्या इत्याह—विद्धामिति ॥ ४२ ॥ 'नमो नम शङ्करपार्वतीभ्यां' इत्यादिवत् वसिष्ठारुन्धतीति प्रयोगः क्षन्तव्यः । स्तोकवादिनि मितभाषिणि ॥ त्वया जगन्ति पुण्यानीति ॥ ४३ ॥ अनाथा निराधारा । 'आधारप्रिययोर्नाथ' इति रभसः ॥ नूतनः निर्दय इति यावत् ॥ ४३ ॥ हा कथमग्निपरिशुद्धायै गर्भस्थितपवित्रसन्तानायै देव्यै दुर्जनवचनादिदमध्यवसितं देवेन । अध्यवसितं निश्चितम् ॥ इक्ष्वाकुवंश इति ॥ ४४ ॥ वचनीयं दूषणम् । प्रत्येति विश्वसिति । तत् अग्निदत्तं सीतापावनि-

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१ 'मुनिजनक' न.　२ 'प्रियस्तोकवादिनि' क–घ.　३ पवित्तसुउल्लसंताणाए' क–ध–च. ४ 'इद वज्झमिदं' न.　५ 'शान्तं पापं शान्तं पापम् । दुर्जना नाम' न ६ 'वशोद्भवतः' घ. ७ 'कस्तस्य विदूरवृत्तम्' क–घ–च.

शैशवात्प्रभृति पोषिता प्रिये.[1]
सोहृदादपृथगाश्रयामिमाम् ।
छद्मना परिददामि मृत्यवे
सौनिको गृहशकुन्तिकामिव ॥ ४५ ॥

तत्किमस्पर्शनीय पातकी देवीं दूषयामि । (इति सीताया शिर स्वैर-मुन्नमय्य बाहुमाकर्षन् ।)

अपूर्वकर्मचण्डालमयि मुग्धे विमुञ्च माम् ।
श्रितासि चन्दनभ्रान्त्या दुर्विपाक विषद्रुमम् ॥ ४६ ॥

(उत्थाय ।) हन्त विपर्यस्त सप्रति जीवलोक । अद्यावसित जीवित-प्रयोजन रामस्य । शून्यमधुना जीर्णारण्य जगत् । असार ससार । कष्ट प्राय शरीरम् । अशरणोऽस्मि किं करोमि का गति । अथवा हा अम्ब

दु खसवेदनायेव रामे चैतन्यमाहितम् ।
मर्मोपघातिभि प्राणैर्वज्रकीलायित हृदि ॥ ४७ ॥

अरुन्धति हा भगवन्तौ वसिष्ठविश्वामित्रौ हा भगवन्पावक हा देवि भूत धात्रि हा तात जनक हा तात हा मात हा प्रियसख सुग्रीव हा सौम्य हनूमन् हा परमोपकारिन् लङ्काधिपते विभीषण हा सखि त्रिजटे परिमु-षिता स्थ परिभूता स्थ रामहतकेन । अथवा को नाम तेषामहमिदानी माह्वाने ।

लथ । दूरवृत्त लङ्काद्वीपवृत्तम् । यदि सभावनायाम् ॥ ४४ ॥ शैश-वादिति ॥ ४५ ॥ प्रियै इष्टवस्तुभि । छद्मना कैतवेन । मृत्यवे परि त्यागरूपायेति सीतापक्षे । सौनिक मृगपक्षिहिंसाशील ॥ ४५ ॥ अस्पर्श नीय नीच । दूषयामि अङ्गस्पर्शेनेति भाव ॥ अपूर्वकर्मेति ॥ ४६ ॥ अपूर्व केनाप्येव न कृतमित्यर्थ ॥ ४६ ॥ विपाक परिणाम ॥ विपर्यस्त व्यत्यस्त । अवसितं अवसान प्राप्त शून्यं वस्तुरहितम् । जीर्णं शुष्कम् । अरण्यं वनम् ॥ दु खसवेदनायेति ॥ ४७ ॥ यस्मिन् सवेदनं ज्ञानम् । चैतन्यं नाम । उपघातिभि प्रहारिभि कीलवत् शङ्कुवत् आचरितम् । प्राणव्यानाच्छङ्कवो हृदि निखाता इत्यर्थ । अत एवाद्यापि मयि चैतन्य वर्तत इति भाव ॥ ४७ ॥ भूतधात्रि वसुधे । तात दशरथ । जनक वैदेह ।

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१ 'प्रियाम्' घ–न–क २ 'पृथगाशया प्रियाम्' घ 'पृथगाशयामिमाम्' व ३ 'सौनिके' न ४ 'पर्यवसितमद्य' क, 'पर्यवसित जीवित०' व–घ ५ 'आग तम्' न ६ 'शिरे ' व घ ७ 'मातर' ब–घ–क ८ 'कश्च' व–घ

ते हि मन्ये महात्मानः कृतघ्नेन दुरात्मना ।
मया गृहीतनामानः स्पृश्यन्त इव पाप्मना ॥ ४८ ॥

सोऽहम्

विस्रम्भादुरसि निपत्य लब्धनिद्रा-
मुन्मुच्य प्रियगृहिणीं गृहस्य शोभाम् ।
आतङ्कस्फुरितकठोरगर्भगुर्वी
क्रव्याद्भ्यो बलिमिव निर्घृणः क्षिपामि ॥ ४९ ॥

(सीताया पादौ शिरसि कृत्वा) देवि देवि अयं पश्चिमस्ते रामशिरसा पादपङ्कजस्पर्शः । (रोदिति ।)

(नेपथ्ये) अब्रह्मण्यमब्रह्मण्यम् ।

रामः—ज्ञायतां भोः किमेतत् ।

(पुनर्नेपथ्ये) ऋषीणामुग्रतपसां यमुनातीरवासिनाम् ।
लवणत्रासितः स्तोमः शरण्यं त्वामुपस्थितः ॥ ५० ॥

रामः—आः कथमद्यापि राक्षसत्रासः । तथावदस्य दुरात्मनो माथुरस्य कुम्भीनसीपुत्रस्योन्मूलनाय शत्रुघ्नं प्रेषयामि । (कतिचित्पदानि गत्वा पुनर्निवृत्य) हा देवि कथमेवंगता भविष्यसि । भगवति वसुन्धरे सुश्लाघ्यां दुहितरमवेक्षस्व जानकीम् ।

जनकानां रघूणां च यत्कृत्स्नं गोत्रमङ्गलम् ।
यां देवयजने पुण्ये पुण्यशीलामजीजनः ॥ ५१ ॥

मातः कौसल्ये । अशोकवने पूर्वं शुरा (भ ?) स्वप्नकथनात्त्रिजटास्मरणमिति बोध्यम् । परि परितश्चेत्यर्थः । 'हतको नीचः' इति जयः ॥ ते हि मन्ये इति ॥ ४८ ॥ पाप्मना दुरितेन ॥ ४८ ॥ विस्रम्भादुरसीति ॥ ४९ ॥ विस्रम्भः विश्वासः । प्रिया चासौ गृहिणी ताम् । आतङ्केन आयासेन । स्फुरितः चलित , कठोरः पूर्णः गर्भः तेन गुर्वी अलघुम् । 'आयासभीत्योरातङ्क' इति शाश्वतः । क्रव्याद्भ्यः राक्षसेभ्यः । आमिषे पलं इत्यर्थः ॥ ४९ ॥ रोदितीत्यादिकमश्लीलं नाटकाप्रयोज्यमपि 'सर्वं च भव्यं कुर्ते' इत्यादिवदुपेक्षणीयम् । 'अब्रह्मण्यमवध्योक्तौ' इत्यमरः । लवणः राक्षसभेद । मथुराया नगर्यां निवासी तत्सम्बन्धी वा माथुरः ॥ जनकानां रघूणामिति ॥ ५१ ॥ जनकाः जनकवंश्या रघवः रघुवंश्या राजानः । गो-

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१ 'आत्तनिद्राम्' म. २ 'लक्ष्मीम्' न. ३ 'शिरसि' न. ४ 'भागरम्' म. ५ एतन्नास्ति च–घ–क–पुस्तकेषु. ६ 'ताम्' च–घ.

(इति रुदन्निष्क्रान्त ।)

सीता—हा सोम्म अज्जउत्त कहिं सि । (सहसोत्थाय ।) हद्धी हद्धी दुस्सिविणेण विप्पलद्धा अेह अज्जउत्तसुण्णं विअ अत्ताण पेक्खामि । (विलोक्य ।) हद्धी हद्धी एआइणिं म पसुत्त उज्झिअ गदो अज्जउत्तो । किं दाणीं एद । होदु । से कुप्पिस्स जइ त पेक्खन्ती अत्तणो पहविस्स । को एत्थ परिअणो । हा सौम्य आर्यपुत्र कुत्रासि । हा धिक् हा धिक् दु स्वप्नेन विप्रलब्धाहमार्यपुत्रशून्यमिव आत्मान प्रेक्षे । हा धिक् हा धिक् एकाकिनीं मा प्रसुप्तामुज्झित्वा गत आर्यपुत्र । किमिदानीमेतत् । भवतु तस्मै कोपिष्यामि यदि त प्रेक्षमाणात्मन प्रभविष्यामि । कोऽत्र परिजन ।

(प्रविश्य ।) **दुर्मुख**—देइ कुमारलक्खणो विण्णवेदि सज्जो रहो । आरुहदु देई त्ति । देवि कुमारलक्ष्मणो विज्ञापयति सज्जो रथ । आरोहतु देवीति ।

सीता—इअं आरुहामि । (उत्थाय परिक्रम्य) फुरइ मे गब्भभारो सणिअ गच्छम्ह । इयमारोहामि । स्फुरति मे गर्भभार । शनैर्गच्छाव ।

दुर्मुख—इदो इदो देवी । इत इतो देवी ।

सीता—णमो तपोधणाण णमो रहुउलदेअदाण णमो अज्जउत्तचरणक-

मस्य वशस्य । मङ्गलानुगुण्येन यदिति नपुसकनिर्देश । अत एव शैत्य हि यत्सा प्रकृतिर्जलस्य' इति **भट्टभीड** । अजीजन इति अर्थात् त्वमिति सिद्धम् । अत्र यदिति यामिति च यच्छब्दद्वयमुत्तरवाक्योक्तमिति पूर्ववाक्ये तच्छब्दा नियम । अत एव, 'आभाति यत्कृति'रिति असदुक्त्याख्यात**भोजचम्पो** ॥ ५१ ॥ हा आर्यपुत्र शून्यमिवात्मान पश्यामि । अप्पाणमित्यत्र 'आत्मनि प' इति पत्वम् । हा धिक् हा धिक् एकाकिनीं प्रसुप्तां मा समुज्झित्य गत आर्यपुत्र । भवतु अस्मै कुप्यामि यदि त पश्यन्ती आत्मन प्रभविष्यामि । कोऽत्र परिजन । कुप्यामीत्यत्र कुप्पिस्स इति पाठे कोपिष्यामीत्यर्थं । कुपिता भविष्यामीति यावत् ॥ देवि कुमारलक्ष्मणो विज्ञापयति । सज्जो रथ । आरोहतु देवी, इति । इयमारोहामि स्फुरति मे गर्भभार । शनै शनैर्गच्छाम । इत्थ पुरुषसमक्ष निस्सङ्कोचतया कथन कवेरचातुर्यम् । अस्माक तु निभाति—स्वगत—फुरइ मे गब्भभारो । प्रकाशम्—सणिअ गच्छामो । इति पाठक्रम कल्पनीयस्तावदत्र विशेषज्ञा प्रमाणमिति ॥ इत इतो देवी । नमो रघुकुलदेवताभ्य इति दिक् ॥ इति महाराजपदमहनीयतुक्काजिराजगृहामात्येन भार्गवकुलाकूपारचन्द्रचौण्डोबाळाजिपौत्रेण कौण्डिन्यगोत्रपारावारनिस्तुलकौस्तुभति-

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१ 'अह अज्जउत्त आक्कदामि' ब-घ-क

मल्लाणं नमो सभरगुरुअणाणं । नमस्तपोधनेभ्यो नमो रघुकुलदेवताभ्यो नमो आर्यपुत्रचरणकमलेभ्यो नमः सकलगुरुजनेभ्यः ।

(इति निष्क्रान्ताः सर्वे ।)

इति महाकविश्रीभवभूतिविरचिते उत्तररामचरिते
चित्रदर्शनो नाम प्रथमोऽङ्कः ।

स्माजिनाल्कजिर्दोहित्रेण काशीमहादेवतनूजेन शाकम्भरीपरमहंसचिदम्बरब्रह्मानुजेन नवरसभुवातिशायिचतुरचतुरधिकपष्टिप्रबन्धिदशभाषाभव्यकाव्याष्टपदीपदमयवर्णविलसदन्यूनाक्षरमालिकार्थलवनकवनधौरन्धरीपारीणेन गीतगाथास्तवचतुष्टयदिव्यदेवीताटङ्कलिपिकल्पकेन दुर्जनानिनिन्द्येन सज्जनाभिनन्द्येन सुन्दरीकमलाजानिना वश्यवच सर्वदमरस्वतीनामनवमण्डितेन रामनवमीनिशीथजागरण एवारब्धपरिपूरिते उत्तररामचरितसञ्जीवनाख्यटिप्पणे प्रथमोऽङ्कः समाप्त ॥

॥ इति घनश्यामपण्डितविरचिते व्याख्याने प्रथमोऽङ्कस्सम्पूर्णः शुभमस्तु ॥

॥ द्वितीयोऽङ्कः ॥

नेपथ्ये । स्वागतं तपोधनाया ।

(ततः प्रविशत्यध्वगवेषा तापसी ।)

तापसी—अये वनदेवतेयं फलकुसुमगर्भेण पल्लवार्घ्येण दूरान्मामुपतिष्ठते ।

प्रविश्य । वनदेवता—(अर्घ्यं विकीर्य ।)

यथेच्छं भोग्यं वो वनमिदमयं मे सुदिवसः
सतां सद्भिः सङ्गः कथमपि हि पुण्येन भवति ।
तरुच्छाया तोयं यदपि तपसो योग्यमशनं
फलं वा मूलं वा तदपि न पराधीनमिह वः ॥ १ ॥

तापसी—किमत्रोच्यते ।

प्रियप्राया वृत्तिर्विनयमधुरो वाचि नियमः
प्रकृत्या कल्याणी मतिरनवगीतः परिचयः ।

अथ द्वितीयोऽङ्कः ॥ अथ भूत भवद्भविष्यादिनिवृत्तकथोपक्षेपेण द्वितीयाङ्कार्थं क्रोडीकरिष्यन् कवि शुद्धविष्कम्भं प्रक्रममाण, 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि च' इति लक्षणादुपयुक्तपात्रप्रयुक्तवेश परम्परासम्बन्धेन सूचयति—नेपथ्ये इति ॥ स्वागतमिति—वासन्तीनाम्ना वनदेवतया कृत प्रश्न इत्यूह्यम् । वासन्ती त्वमिति कविनाऽग्रे वक्ष्यते । तपोधनेति तापसीति च एकमेव पात्रम् । 'तापसस्तु तपोधन ' इति विक्रमार्कः । फलकुसुमानि गर्भे मध्यभागे यस्य । सीताराम इतिवत् पल्लवयुक्तमर्घ्यं पल्लवार्घ्यम् तेनेत्यर्थ ॥ 'फलपल्लवपुष्पाद्यं तापसेष्वर्घ्यमाहरेत्' इति स्मरणात् । 'निष्वर्घ्यमर्घार्थे' इत्यमर ॥ यथेच्छाभोग्यमिति ॥ १ ॥ यथेच्छ आसमन्ताद् भोक्तुं योग्य यथेच्छाभोग्यम् । व॰ इति पूजाया बहुत्वम् । सतां सद्भिरिति—सत्यश्च सन्तश्च सन्त तेषा सताम् । तै सद्भि साधुभिरित्यर्थ । प्रकृते सत्या मम सत्या त्वया सङ्ग सहवास इत्यूह्यम् ॥ 'जात्वर्थे स्यात्कथमपि' इति नाममाला । न पराधीनमिति स्वाधीनमित्यर्थ । अपिरेकोऽधिक यश्चाधिक इति केचित् ॥ १ ॥ अत्र संस्कृतौ । प्रियप्राया वृत्तिरिति ॥ २ ॥ प्रियस्य इष्टवस्तुन प्रायः आधिक्य यस्या सा । 'प्रियमिष्ट' इति 'प्रायो भूम्नि' इति वै-

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१ 'फलकुसुमपल्लवार्घ्येण माम्' ख–घ–क. २ 'वितीर्य' इति न. ३ 'यथेच्छाभोग्यम्' न ४ 'विनयमसृण ' ख.

पुरो वा पश्चाद्वा तदिदमविपर्यासितरसं
　रहस्यं साधूनामनुपधि विशुद्धं विजयते ॥ २ ॥

(उपविशत. ।)

वनदेवता—का पुनरत्रभवतीमवगच्छामि । ...

तापसी—आत्रेय्यस्मि ।

वनदेवता—आर्ये आत्रेयि कुतः पुनरिहागम्यते । किंप्रयोजनो वा दण्डकारण्यप्रवेशः ।

आत्रेयी—अस्मिन्नगस्त्यप्रमुखाः प्रदेशे
　　भूयांस उद्गीथविदो वसन्ति ।
　तेभ्योऽधिगन्तुं निगमान्तविद्यां
　　वाल्मीकिपार्श्वादिह पर्यटामि ॥ ३ ॥

जयन्त्यमरो । 'मर्यादाचरणे वृत्ति' इति नामनिधानम् । नियमः व्रतम् । प्रकृत्या स्वभावेन । अनवगीतः अनिन्द्य । अविपर्यासितः असञ्जातविपर्यय । रसः प्रीति अभिनिवेशो वा स्नेहः । अनुपधि अकैतवम् । विशेषेण शुद्धम् । तदिद रहस्यम् । 'विपर्यासो वैपरीत्ये' इति, 'प्रीताव भिनिवेशे च रस ' इति, 'रहश्चोपांशु चालिङ्गे रहस्य तद्भवे त्रिषु' इति च केशवमेदिन्यमराः ॥ २ ॥ आत्रेयी अत्रे शिष्या गोत्रोद्भवा वा । न जानि विप्रतिपत्ति । पुनः वाक्यालङ्कारे । किं प्रयोजनं यस्मिन् प्रवेशे स किंप्रयोजनः ॥ अस्मिन्नगस्त्य इति ॥ ३ ॥ भूयांस उद्गीथेति सन्धिश्छन्द उपविदार्थवदनुग्राह्यम् । अत एव 'आये उमे इलपि' इलत्यास्यातभारचम्पौ । उद्गीथो नाम साम्नो द्वितीया भक्ति । तद्विद इत्यर्थ । 'ओमित्येतदक्षर उद्गीथमुपासीत' इति छान्दोग्ये । अधिगन्तुं प्राप्तुम् । निगमान्तः वेदान्त । पर्यटामि चरामि ॥ यद्वा चलादिति च पाठ । पुराणं पुरातनं च तद् ब्रह्मेति पुराणेषु पठ्य वा तद्वादीति कश्चिदाह तन भवत्यास्त्वेऽनुग्राहके सति वाल्मीकिनभिहृल पुराणब्रह्मवादीति कथनस्यानौचित्यात् । तथानुग्राहकत्वं रामाय कृतधनुर्वेदप्रसादस्य 'ततो युद्धपरिश्रान्तं' इत्यादिनोपदिष्टवतो भगवतोऽगस्त्यस्याश्रमवर्णने हृदयवसतेरुपालम्भदाञ्जस्य दिवस स्थाने विना विष्णो स्थाने इति विष्णावधिष्ठानाना व्यवस्थापितत्वेन रामायणे सुप्रसिद्धम् । प्रकृते कथाप्रपञ्चाय कविना वाल्मीकिप्रस्ताव कृत इति

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१ 'प्रचार.' क–ख, 'रण्योदवनप्रचार.' ग, 'किं प्रयोजन वा दण्डकारण्यप्रवेशस्य' घ.

वनदेवता—यदा तावदन्येऽपि मुनयस्तमेव हि पुराणब्रह्मवादिनं प्राचेतसमृषिं ब्रह्मपारायणायोपासते तत्कोऽयमार्याया दीर्घप्रवासप्रयासः।

आत्रेयी—तत्र महानध्ययनप्रत्यूह इत्येष दीर्घप्रवासोऽङ्गीकृतः।

वनदेवता—कीदृशः।

आत्रेयी—तस्य भगवतः केनापि देवताविशेषेण सर्वप्रकाराद्भुतं स्तन्यत्यागमात्रके वयसि वर्तमानं दारकद्वयमुपनीतम्। तत्खलु न केवलमृषीणामपि तु चराचराणां भूतानामान्तराणि तत्त्वान्युपस्नेहयति।

वनदेवता—अपि तयोर्नामसंविज्ञानमस्ति।

आत्रेयी—तयैव किल देवतया तयोः कुशलवाविति नामनी प्रभावश्चाख्यातः।

वनदेवता—कीदृशः प्रभावः।

आत्रेयी—तयोः किल सरहस्यानि जृम्भकास्त्राण्याजन्मसिद्धानीति।

वनदेवता—अहो नु भोश्चित्रमेतत्।

आत्रेयी—तौ च भगवता वाल्मीकिना धात्रीकर्मतः परिगृह्य पोषितौ

बोध्यम्। **प्राचेतसं** वाल्मीकिम्। **उपासते** उपासनां कुर्वन्ति। **तदिति** ततस्तदा इति च पाठेऽपि तस्मादित्येवार्थः। यमेति ध्वनिः। **प्रत्यूहः** विघ्नः। **दीर्घप्रवास** इति ध्वनिः। **तत्रभगवतः** वाल्मीकेः। **देवताविशेषेण** गङ्गयेत्यर्थः। इदं च तृतीयाङ्कविष्कम्भे स्पष्टीभविष्यति। 'प्रकारो लक्षणेऽपि च' इति **यादवः**। स्तनयोः **त्यागमात्रं** यस्मिन् **वयसि**। 'कार्त्स्न्यं मात्रेऽवधारणे' इत्यमरः। मात्रक इति स्वार्थे कः। अत एव 'उपवासादिपुण्यक.' इति **चतुर्वर्गः**। 'समीक्षकं' इति च **अमरसिंहेनोक्तम्**। **दारकौ** पुत्रौ। **उपनीतं** समीपे आनीतमिति यावत्। समीपे तत्रभवत इति पूर्वेणान्वयः। **अपि तु** किन्तु इत्यर्थः। **भूतानां** प्राणिनाम्। **आन्तराणि** बाह्येतराणि। **तत्त्वानि** करणानि अङ्गानि वा। तथा च अन्तःकरणानि अन्तरङ्गानि वेत्यर्थः॥ 'तत्त्वं तु करणाङ्गयो' इति **संसारावर्तः**। स्नेहयुक्तानि करोति **स्नेहयति**। 'चिह्ने सज्ञाने' इति **नामनिधानम्**। 'रहस्यं तु मन्त्रे च' इति **केदारः**। अति भृशम्। **चित्रं** आश्चर्यम्॥ 'अत्यतीवातीवतराम्' इति **त्रिरूपः**। हिशब्दो वाक्यालङ्कारे। **भो** इति स्वमनः प्रति संबोधनम्। 'संबोधने तु हे है भोः' इति **रत्नमाला**।

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१ 'केवल तस्य अपि तु तिरश्चामप्यन्तःकरणानि तत्त्वानि' न. २ °'कर्मतः स्तुत' व, 'कर्म वस्तुत' घ-क.

रक्षितौ च। निर्वृत्तचौलकर्मणोश्च तयोस्त्रयीवर्जमितरास्तिस्रो विद्याः सावधानेन परिनिष्ठापिताः। समनन्तरं च गर्भैकादशे वर्षे क्षात्रेण कल्पेनोपनीय गुरुणा त्रयीविद्यामध्यापितौ। न ह्येताभ्यामतिप्रदीप्तप्रज्ञामेधाभ्यामस्मदादेः सहाध्ययनयोगोऽस्ति। यतः।

> वितरति गुरुः प्राज्ञे विद्यां यथैव तथा जडे
> न तु खलु तयोर्ज्ञाने शक्तिं करोत्यपहन्ति वा।
> भवति च तयोर्भूयान्भेदः फलं प्रति तद्यथा
> प्रभवति शुचिर्बिम्बग्राहे मणिर्न मृदादयः ॥ ४ ॥

वनदेवता—अयमसावध्ययनप्रत्यूहः।

आत्रेयी—अपरश्च।

वनदेवता—अथापरः कः।

आत्रेयी—अथ स महर्षिरेकदा माध्यन्दिनसवनाय नदीं तमसामनुप्रपन्नः। तत्र युग्मचारिणोः क्रौञ्चयोरेकं व्याधेन विध्यमानं ददर्श। आकस्मिकप्रत्यवभासां च देवीं वाचमव्यतिकीर्णामानुष्टुभेन छन्दसा परिणताम्भ्युदैरयत्।

धात्रीकर्मतः उपमातृकृत्यादेतो। अन्नपानादिभिः पोषितौ हिंस्रजन्तुभ्यो रक्षितावित्यर्थः। त्रयी वेदत्रयी वर्ज्या यस्मिन् कर्मणि तत् त्रयीवर्ज्यं यथा तथा। तिस्रो विद्याः अक्षराभ्यास, मुरलीविहार, वाहनायुधशिक्षा चेति। परिनिष्ठापिताः परि परितः, निष्ठा विद्यानामन्तं प्रापिता इत्यर्थः। 'निष्ठा निष्पत्तिनाशान्ताः' इत्यमरः। दीप्तता प्रकाशः। योगः सुगतिः युक्तिर्वा॥ वितरति गुरुरिति ॥ ४ ॥ तयोः प्राज्ञजडयोः। फलं सिद्धिम्। प्रति उद्दिश्य। तदेवोपपादयति—तद्यथेति ॥ शुचिः निर्मलः। 'निम्नगा-शुचौ' इति हैमः। मणिः दर्पणः। आदिशब्देन काष्ठादीनि गृह्यन्ते। अत्र तुहिशब्दौ पादपूरणौ। हि प्रसिद्धाविति केचित् ॥ ४ ॥ तमसा नदीविशेषः। तत्र तमसायाम्। तमसातीरे इति यावत्। गङ्गायां घोष इत्यादिवदूह्यम्। युग्मेन द्वन्द्वेन चरतो· युग्मचारिणोः। अकस्मात् अनवधात् भवः आकस्मिकः। प्रत्यवभासः स्फूर्तिः यस्याः ताम्। अव्यतिकीर्णां विशेषेणासंकीर्णाम्। सुविभक्तामित्यर्थः। शय्यासन्दर्भादिभिः प्रगल्भामिति यावत्।

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१ 'वृत्तचूडौ च त्रयी०' घ; 'वृत्तचौलकर्मणोश्च तयोस्त्रयी०' घ. २ 'परिसाठेतौ' ख. ३ 'तदनन्तरं भगवतैकादशे' न. ४ 'पुनर्' इति न-क. ५ 'बिम्बोद्ग्राहे' न-घ. ६ 'मृदां चयः' क-घ-च. ७ एतन्नास्ति न-पुस्तके, '°दीर्णमाम्' क-घ.

मा निषाद प्रतिष्ठां त्वमगम शाश्वती समा ।
यत्क्रौञ्चमिथुनादेकमवधी काममोहितम् ॥ ५ ॥

वनदेवता—चित्रमाम्नायादन्यो नूतनश्छन्दसामवतार ।

आत्रेयी—तेन खलु पुन समयेन त भगवन्तमाविर्भूतशब्दब्रह्मप्रकाशमृषिमुपसङ्गम्य भगवान् भूतभावन पद्मयोनिरवोचत्–'ऋषे प्रबुद्धोऽसि वागात्मनि ब्रह्मणि तद्ब्रूहि रामचरितम्। अव्याहतज्योतिरार्षं ते[2] प्रतिभाचक्षु । आद्य कविरसि' इत्युक्त्वा तत्रैवान्तर्हित । अथ स भगवान्प्राचेतस प्रथम मनुष्येषु शब्दब्रह्मणस्तादृश विवर्तमितिहास रामायण प्रणिनाय ।

अभ्युदैरयत् उदीरयामास ॥ **मा निषाद प्रतिष्ठा**मिति ॥ ५ ॥ **निषाद** व्याध । **शाश्वती** ध्रुवा । **समा** संवत्सरान् वर्षशतमित्यर्थ । 'काला ध्वनो ' इति द्वितीया । **प्रतिष्ठा** स्थितिम् । **मा गम** मा गच्छ ॥ ननु 'न माङ्योगे इति अडागमप्रतिषेधात् कथ अगम इति चेन्न । 'मा देवि दैन्यम गम शुभचिह्नमेतत्त्वां पुष्पक वहति यत्' इति दण्डिकाव्ये प्रयोगदर्शनान्न दोष ॥ अथवा—अगम इत्यत्र अ इति च पदद्वयम् । तथा च मा निषाद भो व्याधेत्यर्थ । 'आहो भो हे निमन्त्रणमुख्या सम्बोधनार्थका' इति केदार । केचित्तु—मागम नागम इत्यर्थ । 'न ना नो मेत्यभावे स्यु' इत्यगस्त्य इत्याहु । आर्षं तु नाक्षपमर्हतीत्यन्ये पेठु । जीवलामेव वचने दोषपाण्डित्य दुनना दरीकुर्वन्ति । अन्येषां तु पुष्पोत्पाटनमपि कर्तुं नालममीति राघवो निगदन्तीति दिक् ॥ ५ ॥ **आम्नायात्** वेदात् । तेन प्रसिद्धेन । **समयेन** संविदा । छन्दोरूपया चिदेत्यर्थ । उपलक्षितम् । 'समय कालसंविदो' इति रुद्र । **भगवन्तं** माहात्म्यशालिन कीर्तिमन्त वा, **भगवान्** षाड्गुण्यपरिपूर्ण । भूतान् चराचरान् भावयति जनयतीति वा भूताना भावना भक्ति यस्मिन्निति वा **भूतभावन** । 'भावस्सत्तात्मचेष्टासु' इति हेमचन्द्र । 'भावना भक्तौ' इति धरणि । याद्दशी भावनेति वस्तुनिर्णय । प्रबुद्ध बुद्धबोध यस्य । **वागात्मनि** शब्दरूपे **ब्रह्मणि** इत्यनेन पर ब्रह्माऽधिगमिष्यसीति भाव ॥ 'शब्दब्रह्मणि निष्णात पर ब्रह्माधिगच्छति' इति स्मरणात् । **अव्याहत** अप्रतिहत **ज्योति** तेन प्रसर यस्य तत् । **प्रतिभैव चक्षु** । प्रज्ञा नवनवोन्मेषशालिनी प्रतिमा विदु ' इति भाव । **आद्य** अद्य भव इत्यर्थ । अद्यैव देव्या प्रसादपात्रीकृतत्वादिति भाव । आद्य वरो वा । 'वरायतनयोराद्य ' 'प्रथमज्येष्ठयोर्गुरौ' इत्यगस्त्य ॥ प्रथम इति केचित् ॥ तन्न ॥ वाल्मीकेरर्वाक् कविताया प्रत्यक्षविरोधात्, इद कविभ्य इति नान्दी

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१ 'आम्नायादन्यत्र' न २ 'ते प्रातिभ चक्षु ' क–घ–व, 'ते चक्षु प्रतिभातु' न

वनदेवता—हन्त तर्हि मण्डितः संसारः ।

आत्रेयी—तस्मादवबोधं तत्र हि महानध्ययनप्रत्यूह इति ।

वनदेवता—युज्यते ।

आत्रेयी—विश्रान्तासि भद्रे । संप्रत्यगस्त्याश्रमस्य पन्थानं ब्रूहि ।

वनदेवता—इतः पञ्चवटीमनुप्रविश्य गम्यतामनेन गोदावरीतीरेण ।

आत्रेयी—(सास्रम्) अप्येतत्तपोवनम् । अप्येषा पञ्चवटी । अपि सरिदियं गोदावरी । अप्ययं गिरिः प्रस्रवणः । अपि जनस्थानवनदेवता वासन्ती त्वम् ।

वनदेवता—तथैव तत्सर्वम् ।

आत्रेयी—हा वत्से जानकि !

स एष ते वल्लभशाखिवर्गः
　प्रासङ्गिकीनां विषयः कथानाम् ।
त्वां नामशेषामपि दृश्यमानः
　प्रत्यक्षदृष्टामिव नः करोति ॥ ६ ॥

पद्यस्य गद्यपद्यतावच्छेदापत्तेश्च ॥ न च वाच्य—'आदिकाव्यमिदं प्रोक्तं पुरा वाल्मीकिना कृतम् । वेदः प्राचेतसादासीत्साक्षाद्रामायणात्मना ॥' इत्यादिवचनानां का गतिरिति, 'नारदं परिपप्रच्छ वाल्मीकिर्मुनिपुङ्गवम्' इति प्रश्नेनैव आद्यकवित्वोच्छेदात् तेषां वचनानामर्थवादपरत्वमनुसन्धेयम् । किञ्च वाल्मीकिर्विनारदस्याप्याद्यकवित्वं न सहोमवतीति, 'मुने वक्ष्याम्यहं बुद्ध्वा' इति तेनैव कथनात् । तस्माद् 'वाल्मीकिना कृतम्' इत्यादीनां 'अष्टादशपुराणानां कर्ता सत्यवतीसुतः' इत्यन्येषां वचनानां पूर्वपक्षतया दौर्बल्यात्, 'यस्य निःश्वसितं वेदाः सेतिहासाः सहागमाः' इति सिद्धान्तवचनप्राबल्येन वाल्मीकिव्यासादयः सर्वेऽपि प्रवचनकर्तार इति महान्तो निगदन्ति । शिष्यडिम्भाः किंचिदपि न जानीमहे वयम् । विशेषज्ञा एवात्र प्रमाणम् । इति दिक् ॥ तत्रैवेति–यत्र प्रदेशे अवोचत् तत्रैवेत्यर्थः । प्रथमं आदौ । तादृशं अनिर्वाच्यम् । विवर्तः परिणामः । 'इतिहासः पुरावृत्तं' इत्यमरः । अवोचं अकथयम् । अर्थादहमिति सिद्धम् । भद्रे इति संबोधनम् । 'अपि प्रश्ने च' इति हलायुधः । तदिति–त्वया यथा तर्कितं तदेतत्सर्वं तथैवेति यावत् । अथ किमिति बाढमिति च पाठौ ॥ स एष ते इति ॥ ६ ॥ वल्लभाः प्रियाश्च ते शाखिनः वृक्षाः । यद्यपि व्यस्तं

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१ 'मण्डितः' ख–घ–च. २ 'तस्मादवोच तदनुरोधात्तत्र' घ. ३ 'अन्वेदं सर्वम्' क–घ–च. ४ 'वल्लभर्वाः' क–घ–च. ५ 'प्रत्यक्षदृश्याम्' क–घ–च. ४ च.

वासन्ती—(सभयम् । स्वगतम्) कथं नामशेषामित्याह । (प्रकाशम् ।) आर्ये किमत्याहितं सीतादेव्याः ।

आत्रेयी—न केवलमत्याहितं सापवादमपि । (कर्णे ।) एवमेवम् ।

वासन्ती—अहह दारुणो दैवनिर्घातः । (इति मूर्च्छति ।)

आत्रेयी—भद्रे समाश्वसिहि समाश्वसिहि ।

वासन्ती—हा प्रियसखि हा महाभागे ईदृशस्ते निर्माणभागः । हा रामभद्र । अथवा अलं त्वया । आर्ये आत्रेयि अथ तस्मादरण्यात्परित्यज्य निवृत्ते लक्ष्मणे सीतादेव्याः किं वृत्तमिति काचिदस्ति प्रवृत्तिः ।

आत्रेयी—नहि नहि ।

वासन्ती—हा कष्टम् । आर्यारुन्धतीवसिष्ठाधिष्ठितेषु रघुकदम्बकेषु[1] जीवन्तीषु च प्रवृद्धासु राज्ञीषु कथमिदं जातम् ।

आत्रेयी—ऋष्यशृङ्गाश्रमे गुरुजनस्तदासीत् । संप्रति तु परिसमाप्तं तद्द्वादशवार्षिकं सत्रम् । ऋष्यशृङ्गेण च सम्पूज्य विसर्जिता गुरवः । ततो भगवत्यरुन्धती नाहं वधूविरहितामयोध्यां गमिष्यामीत्याह । तदेव राममातृभिरनुमोदितम् । तदनुरोधाद्भगवतो वसिष्ठस्य परिशुद्धा[2] वाचो वाल्मीकितपोवनं गत्वा तत्र वत्स्याम इति ।

विशेषणं चारु, तथापि सर्वे शैला इत्यादिवदिदं समाधेयम् ॥ स्मृतस्योपेक्षानर्हत्वं प्रसङ्ग । प्रसङ्गभव प्रासङ्गिक । नाम्ना नाम्नि विशेष (वा शेषाम् ?) **दृश्यमानः** । मयेति शेष । मे मद्यम् । **त्वां प्रत्यक्षदृष्टामिव करोति** । मे इत्यत्र न इति पाठे अस्मभ्यमित्यर्थ । अत्र निर्वेदाद्बहुवचनत्वम् । अत एव । 'वय तत्त्वान्वेषात्' इत्यसद्व्याख्यातशाकुन्तले । **वल्लभः** रामो वा । ते वल्लभेत्यत्र 'रतेर्गृहीतानुनयेन' इत्यवदुपपत्ति ॥ वनदेवतानामपरिज्ञानेन **वासन्तीति** व्यवहार कृत इति बोध्यम् ॥ ६ ॥ **अत्याहितं** महाभीति । **अपवादः** कौलीनम् । **एवमिवेति**–रामेण सीता परित्यक्तेत्यादिवृत्तमुक्तमिति बोध्यम् । **दैवमेव निर्घातः** वज्रनिर्घोषः । **भागः** अंश । **अलमिति** कृतमित्यर्थ । कोपखेदाभ्यामलमित्युक्तमिति भाव । 'वृत्तं चरित्रे' इत्यमर । **प्रवृत्तिः** वार्ता ध्वनिश्च । **आर्यौ** च तौ **अरुन्धतीवसिष्ठौ** ताभ्याम् । **कुलेष्विति** पूजायां बहुत्वम् । **गुरवः** वसिष्ठादय । **अनुरोधः** अनुवर्तनम् । 'श्रद्धा त्वासक्ति ' इति **पदमाला** । ध्वनिश्च । क आचारः आचरणं यस्य **किमाचारः** । **क्रतुराजः** यज्ञश्रेष्ठ । **प्रक्रान्तः** आरब्ध ।

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१ 'रघुकुलकदम्बकेषु' घ. २ 'वसिष्ठस्यापि श्रद्धा' न.

वासन्ती—अथ स राजा किमाचार सम्प्रति ।

आत्रेयी—तेन राज्ञा क्रतुरश्वमेध प्रक्रान्त ।

वासन्ती—हा धिक् परिणीतमपि ।

आत्रेयी—शान्त पापम् । नहि नहि ।

वासन्ती—का तर्हि यज्ञे सहधर्मचारिणी ।

आत्रेयी—हिरण्मयी सीताप्रतिकृति ।

वासन्ती—हन्त भो ।

वज्रादपि कठोराणि मृदूनि कुसुमादपि ।
लोकोत्तराणा चेतासि को नु विज्ञातुमर्हति ॥ ७ ॥

आत्रेयी—विसृष्टश्च वामदेवाभिमन्त्रितो मेध्योश्व । उपकल्पिताश्च तस्य यथाशास्त्र रक्षितार । तेषामधिष्ठाता च लक्ष्मणात्मजश्चन्द्रकेतुरवैास दिव्यास्त्रसम्प्रदायश्चतुरङ्गसाधनान्वितोऽनुप्रहित ।

वासन्ती—(सस्नेहकौतुकास्रम् ।) कुमारलक्ष्मणस्यापि पुत्र । हन्त मातर्जीवामि ।

आत्रेयी—अत्रान्तरे ब्राह्मणेन मृत पुत्रमुत्क्षिप्य राजद्वारे सोरस्ताडम-ब्रह्मण्यमुद्घोषितम् । ततो न राजापचारमन्तरेण प्रजास्वकालमृत्यु संचरती-त्यात्मदोष निरूपयति करुणामये रामभद्रे सहसैवाशरीरिणी वागुदचरत्—

शम्बूको नाम वृषल पृथिव्या तप्यते तप ।
शीर्षच्छेद्य स ते राम तं हत्वा जीवय द्विजम् ॥ ८ ॥

भो इति मन प्रति सबोधनम् ॥ वज्रादपि कठोराणीति ॥ ७ ॥ लोकोत्तराणा भुवनश्रेष्ठानाम् । ‘ सर्वं कृत्य साधु सर्वोत्तरणम् ’ इति भारवि । सीतापरित्यागेन रामचेतस कठोरत्व अपुन परिणयेन मृदुत्व चेति भाव ॥७॥ मेध्य पवित्र । प्रयुक्ता प्रयोजिता । शास्त्रं श्रौतपद्धति । अधिष्ठाता प्रमुख । प्रहित प्रेषित । मातर्जीवामीति द्राविडस्त्रीस्वभावोक्ति । एव वदता कविना निज द्राविडत्व प्रकटितमित्यूह्यम् । उत्क्षिप्य उद्धृत्य । उरस्ताडन सहित सोरस्ताड यथा तथा । ‘तडस्ताडनम्’ इति द्विरूप । ‘अब्रह्मण्यमवध्योक्ति’ । आत्मन रामस्यात्मन । (वा) गुदेति ध्वनि । उद्वदतीति च पाठ ॥ शम्बूको नाम वृषल इति ॥ ८ ॥ वृषल शूद्र । शीर्षच्छेद्य वध्य । एन शम्बूकम् । द्विज जीवय इति कथनमहिम्ना शम्बूके

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१ ‘स राममद्र’ न २ ‘शान्तम्’ न, ‘शान्त शान्त’ घ–व ३ ‘दत्त’’ इति न ४ ‘पुत्रमारोप्य’ घ–व ५ ‘प्रजानाम्’ न, ‘प्रजानाम्’ घ–व ६ ‘चरति’ च घ

इत्युपश्रुत्यैनारुष्टकृपाणपाणिः पुष्पकं विमानमारुह्य सर्वा दिशो विदिशश्च शूद्रतापसान्वेषणाय जगत्पतिः सञ्चरितुमारब्धवान् ।

वासन्ती—शम्बूको नाम धूमपः शूद्रोऽस्मिन्नेव जनस्थाने तपश्चरति । तदपि नाम रामभद्रः पुनरपीदं वनमलङ्कुर्यात् ।

आत्रेयी—भद्रे आगम्यतेऽधुना ।

वासन्ती—आर्ये आत्रेयि एवमस्तु । कठोरीभूतस्तु दिवसः ।

कण्डूलद्विपगण्डपिण्डकषणाकम्पेन सम्पातिभि-
घर्मस्रंसितबन्धनैः स्वकुसुमैरर्चन्ति गोदावरीम् ।
छायापस्किरमाणविष्किरमुखव्याकृष्टकीटत्वचः
कूजत्क्लान्तकपोतकुक्कुटकुलाः कूले कुलायद्रुमाः ॥ ९ ॥

(इति परिक्रम्य निष्क्रान्ते ।)

इति शुद्धविष्कम्भकः ।

हते पुनर्जीवनेन द्विजोऽपि जीविष्यति । अन्यथा न जीविष्यतीति भावस्सूच्यते ॥८॥ दिशः इन्द्रादिदिशः । विदिशः अग्न्यादिदिशः । 'दिशोर्मध्ये विदिक् स्त्रियाम्' इत्यमरः । शूद्रश्चासौ तापसश्च । तत् तस्मात् । अपि नाम इति सम्भावनाप्रसिद्धौ । रमयतीति रामः । रम क्रीडायाम् । रामश्चासौ भद्रः मङ्गलकरः रामभद्रः । वनमलमिति ध्वनिः । गम्यत इत्यर्थे आगम्यते इति व्यवहारः सार्वलौकिकः । अनुभवसिद्धश्च । कठोरः दुस्सहः सूर्यकिरण इति यावत् । तदेवोपपादयति तथाहीति ॥ कण्डूलद्विपगण्डेति ॥ ९ ॥ कण्डूलाः कण्डूयुक्ताश्च ते द्विपाः गजाः । तेषां गण्डाः कपोलाः । त एव पिण्डाः गोलाः तेषां कषणं घर्षणम् । तस्माद्धेतोः । आकम्पेन समन्तात्कम्पनेन । सम्पातिभिः पतनवद्भिः । घर्मेण निदाघेन । स्रंसितं सञ्जातस्रंसनं वृन्तं येषां तानि 'स्रंसस्तु गलनं च्युतिः' इति 'वृन्तं प्रसवबन्धनम्' इति च हारावल्यमरौ । छायासु अवस्किरमाणाः मेहन्तश्च ते विष्किराः पक्षिणः । तैर्मुखेन चञ्च्वा । व्याकृष्टाः विशेषेण आकृष्टाः । कीटानां त्वचः चर्माणि येषु ते । अपस्किरेति पाठे भक्षणाय भुवि विदारयन्तश्च ते विष्किरा इति योज्यम् । विदारयन्त 'विकरिते' इति महाराष्ट्राः । कूले तीरे । कुलाययुक्ता वृक्षाः । 'कुलायो नीडमस्त्रियाम्' इत्यमरः । गण्डपिण्डेति ध्वनिः । 'गलद्दानं गण्डं' इति भगवत्पादाः । 'कूलनीत इव कुङ्कुमपिण्ड' इति कुङ्कुमकविः । गण्डमण्डलकषेति च पाठः । कषकर्षं इति द्विरूपः । छायेऽस्मिन् शाखे-ऽपि च पाठः ॥ ९ ॥ शुद्धविष्कम्भ इति ॥ आत्रेयीवनदेवतयोरुदात्तपात्रत्वात्

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१ 'सञ्चारं समारब्धवान्' न. २ 'कठोरश्च' न. ३ 'कषणोत्कम्पेन' क-घ-व.

(ततः प्रविशति पुष्पकस्थः सदयोत्खातखड्गो रामः ।)

रामः—हे[1] हस्त दक्षिण मृतस्य शिशोर्द्विजस्य
जीवातवे विसृज शूद्रमुनौ कृपाणम् ।
रामस्य गात्र[2]मसि निर्भ[3]रगर्भखिन्न-
सीताविवासनपटोः करुणा कुतस्ते ॥ १० ॥

(कथंचित्प्रहृत्य ।) कृतं रामसदृशं कर्म । अपि जीवेत्स ब्राह्मणपुत्रः ।

(प्रविश्य) दिव्यपुरुषः—जयतु जयतु देवः ।

दत्ताभये त्वयि यमादपि दण्डधारे
संजीवितः शिशुरसौ मम चेयमृद्धिः ।
शम्बूक एष शिरसा चरणौ नतस्ते
सत्सङ्गजानि निधनान्यपि तारयन्ति ॥ ११ ॥

रामः—द्वयमपि प्रियं नः । तदनुभूयतामुग्रस्य तपसः परिपाक[4]ः ।

यत्रानन्दाश्च मोदाश्च यत्र पुण्याश्च[5] सम्पदः ।
वैराजा नाम ते लोकास्तैजसाः सन्तु ते शिवा[6]ः ॥ १२ ॥

कविना प्राकृतभाषा परिहृतेति बोध्यम् ॥ सदयं यथा तथा उत्खातः कोशादाकृष्टः खड्गो येन ॥ हे हस्त दक्षिणेति ॥ १० ॥ **द्विजस्य शिशोः** ब्राह्मणपुत्रस्येति विवेकः । **जीवातवे** जीवनौषधाय ॥ ननु हस्तेन कथं खड्गं विसृजामि इत्याशङ्क्याह—**रामस्येति** । **गात्रं** अङ्गम् । 'अङ्गं च गात्रम्' इति **त्रिकाण्डी** । **निर्भरं** भृशम् । **पटोरिति** रामस्य विशेषणम् ॥ १० ॥ **सदृशं** योग्यं निर्दयमिति यावत् ॥ **दत्ताभये त्वयीति** ॥ ११ ॥ **दण्डधारे** शिक्षके । 'दण्डधारो महीपतिः' इति **कामन्दकः** । **समृद्धिः** दिव्या संपदित्यर्थः । **एषः** अहमिति शेषः । 'मरणं निधनोऽस्त्रियाम्' इत्यमरः ॥ ११ ॥ **द्वयं** द्विजपुनर्जीवनं तव सन्निधिश्चेत्यर्थः । **तत्** तस्मात् । **परिपाकः** फलमिति यावत् ॥ **यत्रानन्दाश्चेति** ॥ १२ ॥ यत्र येषु लोकेषु । अत्र दयया धातुभेदादानन्दमोदानामवान्तरभेद ऊह्यः । 'मनोज्ञापूतयोः पुण्यम्' इति **नामनिधानम्** । विराजस्य ...... तत्संबन्धिनो **वैराजाः ते** प्रथमाबहुवचनम् । **तैजसाः** तेजोमयाः । **शिवाः** मङ्गलकराः । **ते** तुभ्यम् । **सन्त्विति** योज्यम् । पादपूरकमिति केचित् ॥ १२ ॥ **युष्मत्प्रसाद एव उपादानं**

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१ 'रे' क-घ-च. २ 'बाहु' न. ३ 'दुर्वह' क-घ-च. ४ 'फलम्' क-घ-च. ५ 'पुण्याभिसन्धवः' च-घ. ६ 'ध्रुवा.' घ-च.

शम्बूकः—युष्मत्प्रसादोपादान एवैष महिमा । किमत्र तपसा । अथवा महदुपकृतं तपसा ।

> अन्वेष्टव्यो यदसि भुवने भूतनाथः शरण्यो
> मामन्विष्यन्निह वृषलकं योजनानां शतानि ।
> क्रान्त्वा प्राप्तः स इह तपसां संप्रसादोऽन्यथा चेत्
> क्वायोध्यायाः पुनरुपगमो दण्डकायां वने वः ॥ १३ ॥

रामः—किं नाम दण्डकेयम् । (सर्वतोऽवलोक्य ।) हा कथम् ।

> स्निग्धश्यामाः क्वचिदपरतो भीषणाभोगरूक्षाः
> स्थाने स्थाने मुखरककुभो झाङ्कृतैर्निर्झराणाम् ।
> एते तीर्थाश्रमगिरिसरिद्गर्तकान्तारमिश्राः
> सन्दृश्यन्ते परिचितभुवो दण्डकारण्यभागाः ॥ १४ ॥

शम्बूकः—दण्डकैवैषा । अत्र किल पूर्वं निवसता देवेन

कारणं यस्य महिमासाधक इति भाव । अत्र वैराजनामलोकलाभे । महदुपकृतं महानुपकार कृत इति यावत् ॥ अन्वेष्टव्यो यदसीति ॥ १३ ॥ वृषलकं अल्पशूद्रम् । प्राप्तोऽसीति यत् इह प्राप्तो । स इति संप्रदाया- (सम्प्रसादा ?) नुगुण्येन पुल्लिङ्गतानिर्देश । अन्यथा चेत् एवं न चेदित्यर्थ । अयोध्याया इति पञ्चमी । नित्यस्त्रीलिङ्गतया दण्डकायां इत्युक्तम् । अस्मिन्वने तथा च दण्डकावने इति फलितोऽर्थ । अत एव । 'तदुपमा कुसुमान्यसिला शरा.' इति श्रीहर्षः । पुनरुपगमः पुनरागमनं त्वित्यर्थ । तस्मान्मम तप एव साधकतम इति भाव । स इहेतिकथनविलम्बसङ्कटं कवेश्चातुर्यमिति संप्रदायज्ञा ॥ १३ ॥ आश्चर्यादाह—किन्नामेति ॥ स्निग्धश्यामा इति । ॥ १४ ॥ स्निग्धाः मसृणा । अपरतः अन्यत. । आभोगेन परिपूर्णतया । रूक्षाः क्षवो (?) दुष्प्रवेशा इति यावत् । झांकृतैः शब्दानुकारै. । मुखराः शब्दायमाना. ककुभः दिश· येषां येषु वा । 'तीर्थमृषिजुष्टजले गुरौ' इत्यमर । गर्ताः अवटा । 'कान्तारं वर्त्म दुर्गमम्' इत्यमर', तैः सान्द्राः निबिडा । परिचिताः अनुभूता. भुवः स्थलानि येषाम्, 'भूः क्षितौ च स्थलेऽङ्गणे' इति रभसः । भागाः प्रदेशा । कान्तारं अरण्यम् । इति केचित् । तत्र ॥ वर्ण्यमानस्य दण्डकारण्यस्य बन्धशैथिल्यापत्ते ॥ १४ ॥

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१ 'युष्मत्प्रसादादेव' न-क, 'युष्मत्पादप्रसादोपाय एष' घ-च. २ 'गर्भे' घ-ध.

चतुर्दश सहस्राणि चतुर्दश च राक्षसाः ।
त्रयश्च दूषणखरत्रिमूर्धानो रणे हताः ॥ १५ ॥

येन सिद्धक्षेत्रेऽस्मिञ्जनस्थाने मादृशामपि जानपदानामकुतोभयः सञ्चारो जातः ।

रामः—न केवलं दण्डका जनस्थानमपि ।

शम्बूकः—बाढम् । एतानि खलु सर्वभूतरोमहर्षणान्युन्मत्तचण्डश्वापदकुलसङ्कुलगिरिगह्वराणि जनस्थानपर्यन्तदीर्घारण्यानि दक्षिणां दिशमभिवर्तन्ते । तथाहि ।

निष्कूजस्तिमिताः क्वचित्क्वचिदपि प्रोच्चण्डसत्त्वस्वनाः
स्वेच्छासुप्तगभीरभोगभुजगश्वासप्रदीप्ताग्नयः ।
सीमानः प्रदरोदरेषु विरलस्वच्छाम्भसो यास्वयं
तृष्यद्भिः प्रतिसूर्यकैरजगरस्वेदद्रवः पीयते ॥ १६ ॥

रामः—पश्यामि च जनस्थानं भूतपूर्वखरालयम् ।
प्रत्यक्षानिव वृत्तान्तान्पूर्वाननुभवामि च ॥ १७ ॥

चतुर्दश सहस्राणीति ॥ १५ ॥ **त्रिमूर्धान इति**–अत्र 'द्वित्रिभ्यां ष मूर्ध्नः' इति षप्रत्ययेन समासान्तविधेरनित्यत्वात् ॥ १५ ॥ **येन** राक्षसानां हननेनेत्यर्थः । **जानपदानां** देशवासिनाम् । न विद्यते कुतः कस्मादपि भयं यस्मिन् **अकुतोभयः** । **दण्डकेति** भिन्नं पदम् । **बाढं** इत्यङ्गीकारे । भूतानां प्राणिनाम् **रोमहर्षणं** रोमाञ्चः येभ्यो येषु वा । 'रोमाञ्चो भयहर्षयोः' इति **समयपद्धतिः** । 'चण्डस्त्वत्यन्तकोपनः' इत्यमरः । **अभिवर्तन्ते** आभिमुख्येन वर्तन्ते ॥ भङ्ग्यन्तरेणाह ॥ **निष्कूजस्तिमिता इति** ॥ १६ ॥ **निष्कूजाः** निर्गतकूजिताश्च ता **स्तिमिताः** निश्चलाः । 'कूजितं कूजनं कूजः' इति द्विरूपः । **भोगाः** फणिकायाः **श्वासैः** श्वसितानिलैः । प्रकर्षेण **दीप्ताः अग्नयः** वनवह्नयः यासु । **सीमान** इति नान्तः शब्दः । 'सीमसीमे स्त्रियामुभे' इत्यमरः । अत्र बहवो भ्रमन्ति । **प्रदराः** अवटाः । **विरलानि** अनिबिडानि **स्वच्छाम्भांसि** यासु ताः । सीमासु **तृष्यद्भिः** तृषावद्भिः । **प्रतिसूर्यकैः** । 'सरटाविशेषे प्रतिसूर्यकः' इत्यगस्त्यः । अयमसौ 'तिलित्सः स्यादजगरः' इत्यमरः । गजावल्ला (?) महासर्पा अजगर इति **महाराष्ट्राः** ॥ १६ ॥ **पश्यामि च जनस्थानं इति** ॥ १७ ॥ पूर्वं भूत **भूतपूर्वः** । भूतपूर्वखरालयमिति जनस्थानविशेषणम् । 'निलयालयाः' इत्यमरोक्त्या निलयपुंलिङ्गत्वेऽपि

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१ 'रक्षसां भीमकर्मणाम्' क–घ–च. २ 'सिद्धक्षेत्रे' घ. ३ 'भीरुजनानाम्' घ–च. ४ 'कुलाक्रान्तनिकटगिरि०' न. ५ 'घोर' क–घ; 'घोर' च.

रामः—(सवाष्पस्तम्भम् ।) भद्र शिवास्ते पन्थानो देवयानाः । प्रतीयस्व पुण्येभ्यो लोकेभ्यः ।

शम्बूकः—यावत्पुराणब्रह्मवादिनमगस्त्यमृषिमभिवाद्य शाश्वतं पदमनुप्रविशामि । (इति निष्क्रान्तः ।)

रामः—एतत्पुनर्वनमहो कथमद्य दृष्टं
यस्मिन्नभूम चिरमेव पुरा वसन्तः ।
आरण्यकाश्च गृहिणश्च रताः स्वधर्मे
सांसारिकेषु च सुखेषु वयं रसज्ञाः ॥ २२ ॥

एते त एव गिरयो विरुवन्मयूरा-
स्तान्येव मत्तहरिणानि वनस्थलानि ।
आमञ्जुवञ्जुललतानि च तान्यमूनि
नीरन्ध्रनीपनिचुलानि सरित्तटानि ॥ २३ ॥

गलहितस्थ्यवनग इत्यर्थः । 'अम्बूकृतं सनिष्ठीवम्' इत्यमरः । 'स्त्यानमभिवृद्धौ' इति रत्नकोशः । दधति बिभ्रति । शिशिरस्सन् कटुकषायो कपाय इति विवेकः । शिशिरः शीतलः । कटु मरीच्यादिरसजातीयः । कषायः तुवरः । सल्लकीनां गजभक्ष्यवृक्षविशेषाणाम् । विकीर्णाः । पतिताः ये ग्रन्थयः पर्वाणि । 'काण्डी' इति महाराष्ट्राः । तेषां ग्रन्थीनां निष्यन्दस्य गन्धः 'समौ निर्यासौ' इति शब्दार्णवः । स्त्यायते अभिवर्धते, 'उपचीयत' इति माठरः । अत्र चतुर्थचरणे विशेषणविशेष्ययोरभिन्नपदत्वं मध्यमम् । 'व्यस्तं विशेषणं चाह' इति न्यायात् ॥ २१ ॥ वाक्स्तम्भेन खेदवशात् प्रतिवाक्याभावेन सहितं यथा तथा शम्बूकमाह—भद्रेति—ते तुभ्यम् । देवानां यानं सञ्चारः येषु । 'तृप्ता यात पथिभिर्देवयानैः' इति श्रुतेः । यावदनुप्रविशामि प्रवेक्ष्यामीत्यर्थः ॥ एतत्पुनर्वनमिति ॥ २२ ॥ दृष्टं अस्माभिरिति शेषः । पुरा पूर्वम् । वयं वसन्तः निवसन्तः अभूम स्थिता इति यावत् स्वधर्मे रताः आरण्यकाः । सांसारिकेषु सुखेषु रसज्ञा गृहिणश्चेति विशेषणे योज्ये । चद्वयं पादपूरणे ॥ २२ ॥ एते त एवेति ॥ ॥ २३ ॥ विरुवन्तः नदन्तः मयूरा येषु । आ समन्तात् । मञ्जूनि मञ्जुलानि रतानि येषु । नीरन्ध्रनीराणि निबिडजलान्येव निचुलाः विधा-

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१ 'देवयान प्रतिपद्यस्व' क-घ-व. २ 'ब्रह्मर्षिमगस्त्यमभिवाद्य' न. ३ 'तदेव हि पुनर्वनमद्य' क-घ-व. ४ 'वञ्जुलरतानि' न. ५ 'नील' क-व-घ, 'नीप' न.

मेघमालेव यश्चायमारादिव विभाव्यते ।
गिरिः प्रस्रवणः सोयं यत्र गोदावरी नदी ॥ २४ ॥

अस्यैवासीन्महति शिखरे गृध्रराजस्य वास-
स्तस्याधस्ताद्वयमपि रतास्तेषु पर्णोटजेषु ।
गोदावर्याः पयसि विततश्यामलानोकहश्री-
रन्तःकूजन्मुखरशकुनो यत्र रम्यो वनान्तः ॥ २५ ॥

तदत्रैव सा पञ्चवटी यत्र चिरनिवासेन विविधविस्रम्भातिप्रसङ्गसाक्षिणः प्रदेशाः प्रियाया प्रियसखी च वासन्ती नाम वनदेवता । किमिदमापतितमद्य रामस्य । संप्रति हि ।

चिराद्वेगारम्भी प्रसृत इव तीव्रो विषरसः
कुतश्चित्संवेगात्प्रचल इव शल्यस्य शकलः ।

नसाधनानि येषाम् । 'मन्द्रस्तु गम्भीरे' इति, 'मञ्जु मञ्जुल' इति, 'तिरश्चां वाशित रुत' इति, 'निचुल प्रच्छदपट.' इति चामर ॥ २३ ॥ मेघमालेवेति ॥ २४ ॥ 'माला स्यात्पङ्क्तिमाल्ययो' इति, 'आराद्दूरसमीपयो' इति मेदिन्यमरौ । आरादिवेत्यत्र इवशब्दो वाक्यालङ्कारे । इहेति च पाठ । अत्र गुणैरन्वये तुर्यं पाद प्रथम योज्य । तेन चकारस्य सार्थक्यम् । प्रथमपादे अयमिति शब्दो व्यर्थं ॥ न च वाच्य योऽय वायौ वाति सति इत्यादिन्यायशास्त्रवाक्यवदुपपत्तिरिति ॥ सत्यम्, तत्र सगुणत्वादित्येवोक्त । प्रकृते यथाकथचित् प्रथमतृतीयचरणान्तोक्तयोरयमितिशब्दयोरन्यतरोऽनागलत्वनाशयते इति दिक् ॥ २४ ॥ अस्यैवासीन्महतीति ॥२५॥ अस्य प्रस्रवणगिरेः । तस्य शिखरस्य । 'अधोऽधस्तादि'ति द्विरुप. । वयमिति सीतालक्ष्मणसमेता इति भाव । रता. स्थिता इति यावत् । तेषु प्रसिद्धेषु लक्ष्मणबद्धेषु वा । यत्र उटजेषु सन्स्थिति शेष । वितता विस्तृता श्यामला च अनोकहश्रीः वृक्षशोभा यस्मिन् । 'श्रीर्वेषरचना शोभा सपत्सरलशासिषु । वाणीलक्ष्मील्वङ्गेषु विपचित्वे च' इति विश्व । मधुरशकुन इति विश्व । मधुरशकुन इति सुपाठ । मुखरेति कश्चित् । तन्न, पौनरुक्त्यापत्ते । वनान्तः । वनस्यान्त उद्देश आसीदित्यनुषङ्ग । 'अन्तोप्रनिधनोद्देशावसानेषु' इति पदार्थमाला । श्रीरन्त इति ध्वनि ॥ वासन्तिकेति–आत्रेय्या सह सवादं या कृतवती सैवेति बोध्यम् । किमापतितमिति । अत्र प्रियसखी वर्तते कुतो वर्तते कुतो वयं समागता इति, अस्यावर्तनेन सप्रलसाक किं फलमिति वा भाव । तदिदं तावतेति च पाठ. । मद्य रामस्येति ध्वनि ॥ चिराद्वेगा-

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१ 'आरादपि' क–घ–च. २ 'प्रतिवसति' इत्यधिकं घ–च–पुस्तकयो. ३ 'चिरोद्वेग॰' घ–ध.

व्रणो रूढग्रन्थिः स्फुटित इव हृन्मर्मणि पुनः
घनीभूतः शोको विकलयति मां नूतन इव ॥ २६ ॥

तथापि तान्पूर्वसुहृदो भूमिभागान्पश्यामि । (निरूप्य ।) अहो अनव-स्थितो भूतसन्निवेशः । तथाहि ।

पुरा यत्र स्रोतः पुलिनमधुना तत्र सरितां
विपर्यासं यातो घनविरलभावः क्षितिरुहाम् ।
बहोर्दृष्टं कालादपरमिव मन्ये वनमिदं
निवेशः शैलानां तदिदमिति बुद्धिं द्रढयति ॥ २७ ॥

हन्त परिहरन्तमपि मामितः पञ्चवटीस्नेहो बलादाकर्षतीव (सकरुणम्)

यस्यां ते दिवसास्तया सह मया नीता यथा स्वे गृहे
यत्सम्बन्धिकथाभिरेव सततं दीर्घाभिरास्थीयत ।
एकः संप्रति नाशितप्रियतमस्तामद्य रामः कथं
पापः पञ्चवटीं विलोकयतु वा गच्छत्वसम्भाव्य वा ॥२८॥

रम्मीति ॥ २६ ॥ चिरात् बहुकालानन्तरम् । वेगः कौटिल्यम् । प्रसृतः व्याप्तः । कुलक्षित् बलादपि संवेगात् सम्भ्रमात् । अङ्गसन्धिबन्धचलना-दिति यावत् । प्रचलः चपलः । शल्यस्य बाणादिमुखवर्तिनः अयोग्य (प्र[?]) स्येत्यर्थः । 'शल्य शङ्कुः' इत्यमरः । शकलः खण्डः । 'अनुरुणीति' ([?]) महाराष्ट्राः । रूढः आनुकूल्याय सञ्जातः ग्रन्थिः यस्मिन् स व्रणः स्फु-टितः विदीर्णः । हृन्मर्मणीति बाधातिशयद्योतनायोक्तम् । 'भूत प्राप्ते च जाते च' इति शब्दमाला । विदलयति शकलयति विफलयतीति च चत्वारः पाठाः ॥ २६ ॥ पूर्वसुहृद इति भूमिभागानां विशेषणम् । इदं द्वितीयाबहु-वचनम् । पुरातनमित्राणीत्यर्थः । निरूप्य विभाव्य । भूतानां सन्निवेशः अवस्थानम् । 'भूतं क्ष्मादौ' इत्यमरः । सरितां प्रदेश इति शेषः ॥ पुरा यत्र स्रोत इति ॥ २७ ॥ विपर्यासं वैपरीत्यम् । घनविरलभावः सान्द्र-पेलवत्वम् । 'पेलवं विरलम्' इत्यमरः । क्षितिरुहां वृक्षाणाम् । अपरं इतरत् । वनमिदं । तदिदं अवस्थानमिति शेषः । अर्थाच्छैलानामित्यनुषङ्गः । तथा च पुरा ये स्थिता त एवैते शैला इति बुद्धिं द्रढयति दृढीकरोती-त्यर्थः ॥ २७ ॥ सकरुणमिति 'करुणस्तु रसे वृक्षे कारुण्येऽपि च' इति विश्वः ॥ यस्यां ते दिवसा इति ॥ २८ ॥ यस्यामिति यच्छब्देन

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१ 'पुराभूत' न. २ 'मूर्छयति च' क-घ. ३ 'तथाविधानपि' न. ४ 'भूमि' क-घ-च. ५ 'पञ्चवटीस्नेहात्' न. ६ 'पुनः' घ. ७ 'सम्बन्ध' न. ८ 'तामेव' न.

शम्बूकः—जयतु जयतु देवः। देव भगवानगस्त्यो मत्तः श्रुतभवत्संनिधानस्त्वामाह—'परिकल्पितविमानावतरणमङ्गला प्रतीक्षते वत्सला लोपामुद्रा सर्वे च महर्षयः। तदेहि सम्भावयास्मान्। अथ प्रजविना पुष्पकेण स्वदेशमुपगम्याश्वमेधाय सज्जो भविष्यसि' इति।

रामः—यथाज्ञापयति भगवान्।

शम्बूकः—इतस्तर्हि देव प्रवर्तयतु पुष्पकम्।

रामः—(पुष्पकं प्रवर्तयन्) भगवति पञ्चवटि गुरुजनोपरोधात्क्षणं क्षम्यतामयमतिक्रमो रामस्य।

शम्बूकः—देव पश्य पश्य।

गुञ्जत्कुञ्जकुटीरकौशिकघटाघूत्कारवत्कीचक-
स्तम्बाडम्बरमूकमौकुलिकुलः क्रौञ्चावतोऽयं गिरिः।
एतस्मिन्प्रचलाकिनां प्रचलतामुद्वेजिताः कूजितै-
रुद्वेल्लन्ति पुराणरोहिणतरुस्कन्धेषु कुम्भीनसाः ॥ २९ ॥

अपि च।

पञ्चवटी दृश्यते। ते मुक्तमया इति भावः। नाशिता स्नेहेति यावत्। साम्प्रतं उज्झितवेलि पुस्त. पाठः। यस्या ते इति ध्वनिः ॥ २८ ॥ मत्तः मत्तः, मत्तश्च। लोपामुद्रा अगस्त्यस्य पत्नी। अथ आनन्तर्ये। प्रवर्तयन् अभिमुखीकुर्वन् इति यावत् ॥ गुञ्जत्कुञ्जकुटीरेति ॥ २९ ॥ गुञ्जन्तः कुञ्जकुटीरे ये कौशिकाः घूकाः तेषां घटाः समूहाः तेषां घूत्कारः घूत्करणम्। तद्वन्तः ये कीचकाः वंशाः। तेषां स्तम्बाः गुल्माः। तेषु आडम्बराः गर्वरहिताः। अत एव मूकाश्च ते मौकुलिकाः काकाः। तेषां कुलं संघः यस्मिन्। प्रचलाकिनां मयूराणाम्। कूजितैः केकाभिः उद्वेल्लन्ति चलन्ते। तेषां भुजङ्गभक्षकत्वादिति भावः। पुराणाः पुरातनाश्च ते रोहिणतरवः चन्दनवृक्षाः। कुम्भीनसाः सर्पा इत्यर्थः। कुञ्ज एव कुटीरं पर्णशाला। प्रकृते नीडमिति द्रष्टव्योऽर्थः। 'करिणां घटना घटा' इत्यमरः। प्रकृते औपचारिकः प्रयोगः। घूत्कारः शब्दानुकारः। 'डम्बरो रचितवेदो' इति कपिलः। 'डम्बरमम्बुदडम्बर' इति अलम्बात्यातभोजचम्पौ ॥ आडम्बरेति कश्चित्। तेन। मूकपदविरोधात् ॥ एतस्मिन्नेति ॥ एतस्मिन्नेति सन्धिसङ्कटं कवेरचातुर्यम्। प्रचलाकिनां इति पाठे न बाधकम्। 'प्रचलाकिकलापिनौ' इति त्रिका-

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१ 'परिकल्पितावतरण' न. २ 'चागस्त्यामनाः' ब-घ. ३ 'गुरुजनादेशोप' न. ४ 'दृश्यतु' क. ५ 'क्रौञ्चानिभोऽयं' न.

एते ते कुहरेषु गद्गदनदद्गोदावरीवारयो
मेघालम्बितमौलिनीलशिखराः क्षोणीभृतो दक्षिणाः।
अन्योन्यप्रतिघातसङ्कुलचलत्कल्लोलकोलाहलै-
रुत्तालास्त इमे गभीरपयसः पुण्याः सरित्सङ्गमाः ॥३०॥

(निष्क्रान्तौ ।)

पञ्चवटीप्रवेशो नाम द्वितीयोऽङ्कः ।

णुद्वेगः । उद्वेजिताः उद्वेगं प्रापिता. इत्यर्थः ॥ २९ ॥ अपि चेति ॥ एते ते कुहरेष्विति ॥ ३० ॥ ते प्रसिद्धाः कुहरेषु गुहाबिलेषु । गद्गदं यथा तथा नदन्ति गोदावरीवारीणि येषाम् । मेघैः आलम्बिताः मौलयः शिखराग्रभागा येषाम् अत एव ते च ते नीलशिखराः । 'दाक्षिणात्ये च दक्षिण' इति शब्दकोशः। अन्योन्यं परस्परम् । प्रतिघातैः प्रहारैः। संकुलं सकीर्णं यथा तथा चलन्तः गच्छन्तश्च ते कल्लोलाः महातरङ्गाः तेषां कलकलैः । 'उत्तालमुखरौ समौ' इति वैजयन्ती। गभीराणि पयांसि येषु । 'पुण्यः पूतमनोज्ञयोः' इति विक्रमार्कः। सरित्सङ्गमाः नदीसङ्गमाः। गद्गदमिति शब्दानुकारः । 'सकीर्णे सङ्कुले' इति, 'निम्नं गभीरं गम्भीरम्' इति चामरः । अत्र पूर्वतनवर्णनादस्य वनस्य महारण्यत्वं सूचितम् ॥ 'सरितो यत्र शैलाश्च तन्महारण्यमुच्यते ।' इति लीलाशुकोक्तेरिलमतिविस्तरेण ॥३०॥ इति महाराजपद + उत्तररामचरितसञ्जीवनाख्यटिप्पणे द्वितीयोऽङ्कः समाप्तः ॥

॥ इति द्वितीयोऽङ्कः ॥

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१ 'मेघालङ्कृत' घ. २ 'दाक्षिणा.' क-न. + प्रथमाङ्कदीरासमाप्तौ टीकाकारेण यदात्मवृत्तं कथितं तत्सर्वमत्राप्यनुसन्धातव्यम्.

॥ तृतीयोऽङ्कः ॥

(ततः प्रविशति नदीद्वयम् ।)

तमसा—सखि मुरले किमसि संभ्रान्तेव ।

मुरला—सखि तमसे प्रेषितास्मि भगवतोऽगस्त्यस्य पत्न्या लोपामुद्रया सरिद्वरां गोदावरीमभिधातुम् । जानास्येव यथा वधूपरित्यागात्प्रभृति

> अनिर्भिन्नो गभीरत्वादन्तर्गूढघनव्यथः ।
> पुटपाकप्रतीकाशो रामस्य करुणो रसः ॥ १ ॥

तेन च तथाविधेष्टजनकष्टविनिपातजन्मना प्रकृष्टतां[2] गतेन दीर्घशोकसन्तानेन संप्रत्यतितरां परिक्षीणो रामभद्रः । तमवलोक्य कम्पितमिव सबन्धनं मे हृदयम् । अधुना च प्रतिनिवर्तमानेन रामभद्रेण नियतमेव पञ्चवटीवने वधूसहवासविस्रम्भसाक्षिणः प्रदेशा द्रष्टव्याः । तेषु च निसर्गधीरस्याप्येवंविधायामवस्थायामतिगम्भीराभोगशोकक्षोभसंवेगात्पदे पदे महान्ति प्रमादस्थानानि शङ्कनीयानि रामभद्रस्य । तद्भगवति गोदावरि तत्र त्वया सावधानया भवितव्यम् ।

> वीचीवातैः शीकरक्षोदशीतै-
> राकर्षद्भिः पद्मकिञ्जल्कगन्धान् ।
> मोहे मोहे रामभद्रस्य जीवं
> स्वैरं स्वैरं [6]प्रेरितैस्तर्पयेति ॥ २ ॥

अथ तृतीयोऽङ्कः ॥ अथ वरप्रसादात्प्रत्यक्षसीताकरस्पर्शसुखं रामस्य वर्णयिष्यन् नदीद्वयसंलापेन विष्कम्भकथामुपक्षिपति—तत इति ॥ अनिर्भिन्नो गभीरत्वादिति ॥ १ ॥ अनिर्भिन्नः अप्रकाशः । गुरुः गुर्वी । पुटपाकस्य प्रतीकाशः उपमा यस्य । करुणः खेदनम् इत्यर्थः ॥ १ ॥ इष्टजनः सीता । 'विनिपातः विनियोगे च' इति रत्नकोशः । प्रकृष्टतां आधिक्यम् । सन्तानेन विस्तारेण । बन्धनेन सहितं सबन्धनम् । 'बन्धनं ग्रन्थौ' इति संसारावर्तः । 'उराचि गाठ' इति महाराष्ट्राः । तेन दर्शनेनेत्यर्थः । आभोगः परिपूर्णता । तत्रभवता पूज्यामाः ॥ वीचीवातैरिति ॥ २ ॥

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१ 'अनिर्भिन्नगभीरत्वात्' ब-घ. २ 'प्रकर्षगतेन' क-घ-व; 'प्रकर्षगन्देन' न. ३ 'सन्तापेन' क-घ. ४ एतन्नास्ति क-घ-व-पुस्तकेषु, 'कुसुमसुनबन्धन' न. ५ 'महाप्रमादानि शोकस्थानानि' न. ६ 'प्रेषितैः' क-घ-व.

तमसा—उचितमेव दाक्षिण्यं स्नेहस्य । सञ्जीवनोपायस्तु मौलिकः एव रामभद्रस्यात्र सन्निहितः ।

मुरला—कथमिव ।

तमसा—श्रूयताम् । पुरा किल वाल्मीकितपोवनोपकण्ठात्परित्यज्य निवृत्ते लक्ष्मणे सीतादेवी प्राप्तप्रसववेदनमतिदुःखसंवेगादात्मानं गङ्गाप्रवाहे निक्षिप्तवती । तदैव तत्र दारकद्वयं प्रसूता । भगवतीभ्यां पृथ्वीभागीरथीभ्यामभ्युपपन्ना रसातलं च नीता । स्तन्यत्यागात्परेण च दारकद्वयं तस्याः प्राचेतसस्य महर्षेर्गङ्गादेवी स्वयमर्पितवती ।

मुरला—(सविस्मयम् ।)

> ईदृशानां विपाकोऽपि जायते परमाद्भुतः ।
> यत्रोपकरणीभावमायात्येवंविधो जनः ॥ ३ ॥

तमसा—इदानीं तु शम्बूकवृत्तान्तेनानेन सम्भावितजनस्थानागमनं रामभद्रं सरयूमुखादुपश्रुत्य भगवती भागीरथी यदेव भगवत्या लोपामुद्रया स्नेहादाशङ्कितं तदेवाशङ्क्य सीतासमेता केनचिदिव गृहाचारव्यपदेशेन गोदावरीं विलोकयितुमागता ।

मुरला—सुचिन्तितं भगवत्या भागीरथ्या । राजधानीस्थितस्यास्य खलु तैस्तैर्जगतामाभ्युदयिकैः कार्यव्यापृतस्य रामभद्रस्य नियताश्चित्तविक्षेपाः । अव्यग्रस्य पुनरस्य शोकमात्रद्वितीयस्य पञ्चवटीप्रवेशो महाननर्थ इति । तत्कथमिदानीं सीतादेव्या रामभद्र आश्वासनीयः स्यात् ।

तमसा—उक्तमत्र भगवत्या भागीरथ्या 'वत्से देवयजनसम्भवे सीते अद्य खल्वायुष्मतोः कुशलवयोर्द्वादशस्य जन्मवत्सरस्य संख्यामङ्गलग्रन्थि-

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गन्धान् परिमलान् । प्रेरिते तः पवनैरित्यर्थः ॥ २ ॥ मूलसम्बन्धी मौलिकः । मूलं सीतेति यावत् । 'मूलं पत्नीनिदानयोः' इति हैमः । अस्तीति वाक्यशेषः । अभ्युपपन्ना अनुगृहीता ॥ ईदृशानां विपाक इति ॥ ३ ॥ ईदृशानां सीताप्रमुखजनानाम् । विपाकः परिणामः 'जन्तुषु कर्मणां विपाकः' इति हनुमन्नाटके । उपकरणीभावं साधनत्वम् । एवंविधः ईदृशः । गङ्गापृथिवीप्रमुख इति यावत् ॥ ३ ॥ यत्तदोः प्रमादस्थानमर्थं इति बोध्यम् ॥ अपदेशः व्याजः । आभ्युदयिकैः अभ्युदयकारकैः । सङ्ख्या

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१ 'मूलत एव' न २ 'अस्ति खलु' न ३ 'तस्य' न ४ 'गङ्गादेव्या समर्पितं स्वयम्' न ५ 'शम्बूकवधवृत्तान्तेन' घ ६ '°जनस्थान' न, '°स्थानगमन' घ. ७ 'द्वादशजन्मसंवत्सरस्य' घ, 'द्वादशसंवत्सरस्य' व.

रमिवर्तते[1] । तदात्मनः पुराणश्वशुरमेतावतो मानवस्य राजर्षिवंशस्य प्रसवितारं सवितारमपहतपाप्मानं देवं स्वहस्तावचितैः पुष्पैरुपतिष्ठस्व । न च त्वामवनिपृष्ठचारिणीमस्मत्प्रभावाद्वनदेवता अपि द्रक्ष्यन्ति किं पुनर्मर्त्याः' इति । अहमप्याज्ञापिता 'तमसे त्वयि प्रकृष्टप्रेमैव वधूर्जानकी । अतस्त्वमेवास्याः प्रत्यनन्तरीभव'[2] इति । साहमधुना यथादिष्टमनुतिष्ठामि ।

मुरला—अहमप्येतं वृत्तान्तं भगवत्यै लोपामुद्रायै निवेदयामि । रामभद्रोऽप्यागत एवेति तर्कयामि ।

तमसा—तदियं गोदावरीह्रदान्निष्क्रम्य

परिपाण्डुदुर्बलकपोलसुन्दरं
दधती विलोलकबरीकमाननम् ।
करुणस्य मूर्तिरथवा[3] शरीरिणी
विरहव्यथेव वनमेति जानकी ॥ ४ ॥

मुरला—इयं हि सा

किसलयमिव मुग्धं बन्धनाद्विप्रलूनं
हृदयकुसुमशोषी दारुणो दीर्घशोकः ।
ग्लपयति परिपाण्डु क्षाममस्याः शरीरं
शरदिज इव घर्मः केतकीगर्भपत्रम् ॥ ५ ॥

(इति परिक्रम्य निष्क्रान्ते ।)

शुद्धविष्कम्भकः ।

(नेपथ्ये ।) प्रमादः प्रमादः ।

मङ्गलं द्वादशी अब्दपूर्तिः । 'ग्रन्थिरुत्सवपर्वणोः' इति नानार्थमञ्जरी । अत एव 'वयसा द्वादशाब्दकौ' इति सप्तमाङ्के गर्भनाटकमन्दर्शने रामं प्रति लक्ष्मणेन वक्ष्यते । तत् तस्मात् । पुराणं पुरातनश्वासौ...मानव्यस्य मानवसमूहस्य । 'मानवानां तु मानव्यम्' इत्यमरः । प्रसवितारं जनकम् । उपतिष्ठस्व सेवस्व । प्रेति ध्वनि । मर्त्याः रामादय इति भाव । अत एवाग्रे–' तमसे ओसरम्ह दाव' इति सभयं सीतया वक्ष्यते । प्रत्यनन्तरीभव सहाया भवेत्यर्थः ॥ परिपाण्डुदुर्बलेति ॥ ४ ॥ कबरी केशपाश ॥ ४ ॥ किसलयमिवेति ॥ ५ ॥ किसलयमिव स्थितमिति शेषः । शरीरविशेषणमेतत् । बन्धनात् वृन्तात् । दीर्घशोकः अव्यस्तं पदं मध्यमम् ।

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१ 'अभिवर्धते' ब. २ 'प्रत्यन्तरीभव' ब. ३ 'मूर्तिरिव वा' ब.

(ततः प्रविशति पुष्पावचयव्यग्रा सकरुणौत्सुक्यमाकर्णयन्ती सीता ।)

सीता—अम्महे जाणामि पिअसही मे वासन्दी वाहरदि । अहो जानामि प्रियसखी मे वासन्ती व्याहरति ।

(पुनर्नेपथ्ये ।) सीतादेव्या स्वकरकलितैः सल्लकीपल्लवाग्रै-
रग्रे लोलः करिकलभको यः पुरा पोषितोऽभूत् ।

सीता—किं तस्स । किं तस्य ।

(पुनर्नेपथ्ये ।) वध्वा सार्धं पयसि विहरन्सोऽयमन्येन दर्पा-
दुद्दामेन द्विरदपतिना संनिपत्याभियुक्तः ॥ ६ ॥

सीता—(ससंभ्रमम् । कतिचित्पदानि गत्वा ।) अज्जउत्त परित्ताहि परित्ताहि मह त पुत्तअम् । (स्मृतिमभिनीय सवैक्लव्यम् ।) हद्धी हद्धी । ताइ जेव्व चिरपरिचिदाइ अक्खराइं पञ्चवडीदंसणेण मं मन्दभाइणिं अणुवन्धन्ति । हा अज्जउत्त । (मूर्च्छति ।) आर्यपुत्र परित्रायस्व परित्रायस्व मम त पुत्रकम् । हा धिक् हा धिक् । तान्येव चिरपरिचितान्यक्षराणि पञ्चवटीदर्शनेन मा मन्दभागिनीमनुबध्नन्ति । हा आर्यपुत्र ।

प्रविश्य तमसा—वत्से समाश्वसिहि । समाश्वसिहि ।

(नेपथ्ये) विमानराज अत्रैव स्थीयताम् ।

क्षामं कृशम् ॥ ५ ॥ इति शुद्धविष्कम्भः ॥ औत्सुक्यं उत्कण्ठा । अहो जानामि प्रियसखी वासन्ती व्याहरतीति । व्याहरति क्रन्दतीत्यर्थ ॥ सीतादेव्या. स्वकरेति ॥ ६ ॥ कलितै. दत्तै । सल्लकी गजभक्ष्यतरु । 'लोलः सार ' इति कपिल. । तस्मात् किं तस्य । वध्वा निजकरिण्या । सार्धं सह । 'चण्ड उद्दाम उद्भट ' इति शब्दार्णव. । 'उद्दामस्य कले ' इति गोवर्धन. । अभियुक्त. अभिगृहीत । 'अभियोगस्त्वभिग्रह ' इत्यमर ॥ ॥ ६ ॥ आर्यपुत्र परित्रायस्व परित्रायस्व मम पुत्रकम् । हा धिक् हा धिक् तान्येव चिरपरिचितान्यक्षराणि पञ्चवटीदर्शनेन मा मन्दभागिनीमनुबध्नन्ति । हा आर्यपुत्र । 'पुत्रक कृत्रिमे पुत्रे' इति संसारावर्तः । अक्खराइ इति कालिदासादिवत् कवे प्रमाद । 'अक्ष्यादिषु छ ' इति गणे पठितत्वात् । 'दीने च मन्दभाग ' इति त्रिकाण्डशेष' । तमसेति—अत्र पात्रासूचनं कवे प्रमाद इति केचित्, तद्भ्रसापह्न्यायानुकरणम् । 'उत्साहखेदतोपादौ पात्रासूचन' इति जयदेवोक्ते ॥ अहहे जलभरभरितमेघमन्थरस्तनितगम्भीरमांसलः कुतो नु भारतीनिर्घोष प्रविशन् कर्णविवरं मामपि मन्दभागिनीमु-

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१ 'पोषित.' व-घ. २ 'अणुरुन्धन्ति' (अनुरुन्धन्ति) प.

सीता—भअवदि किं भणासि अपरिप्फुडेत्ति । सरसंजोएण पच्चभिजा-णामि अज्जउत्तेण जेव्व एदं वाहरिदम् । भगवति किं भणसि अपरिस्फुटेति । स्वरसंयोगेन प्रत्यभिजानामि आर्यपुत्रेणैव एतद्व्याहृतम् ।

तमसा—श्रूयते तपस्यतः किल शूद्रस्य दण्डधारणार्थमैक्ष्वाको राजा जनस्थानमागत इति ।

सीता—दिट्ठिआ अपरिहीणधम्मो क्खु सो राआ । दिष्ट्या अपरिहीन-धर्मः खलु स राजा ।

नेपथ्ये । यत्र द्रुमा अपि मृगा अपि बन्धवो मे
यानि प्रियासहचरश्चिरमध्यवात्सम् ।

स्तुकयति । 'मन्थरस्तु मन्दे' इत्यमरकोशः । भरन्तो इति देशीयः शब्दः । 'भरतो' इति महाराष्ट्राः । सलिलासन्नेति—जलभावितसीतावचनश्रवणा-दिति भावः ॥ अपरिस्फुटनिस्वाने इति ॥ ७ ॥ निस्वाने ध्वनौ । 'कुवेणवकुठस्तौ' इति शाश्वतः । स्तनयित्नौ मेघे । नदिता च वक्रस्थि-ता च नदित् कर्मणीति क्रियाविशेषणस्य धर्मिपरत्वेऽपि न दोषः । अत एव 'अकृतनेक्षितं जनैः' इति माघः ॥ ७ ॥ भगवति किं भणसि अपरिस्फुटेति । स्वरसंयोगेन प्रत्यभिजानामि आर्यपुत्रेणैव एतद्व्याहृतम् । 'शिक्षणे दण्डधारणम्' इत्यमरमाला । दिष्ट्या अपरिहीनधर्मः खल्वेष राजा । यच्छन्दद्वयेन तटानि लक्ष्यन्ते ॥ यत्र द्रुमा अपीति ॥ ८ ॥ अधीति—अधिवास शब्दार्थमि-

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१ 'उस्मावेदि' (उन्मापयति) च–घ, 'उम्मावेदि' क. २ 'किमन्यस्मैत्ति निनदे' घ, 'किमन्यस्मैऽपि निनदे' घ, '°निकामे' न–क. ३ 'भद रा सरसंजोएण पच्चभिआणिदि अज्जउत्तो जेव्व वाहरदि' (यथा पुनः स्वरसंयोगेन प्रत्यभिज्ञानं आर्य-पुत्र एव व्याहरति) क–घ–च. ४ 'दण्डकारण्यम्' न. ५ '°राअधम्मो' क–घ–च

एतानि तानि बहुनिर्झरकन्दराणि
गोदावरीपरिसरस्य गिरेस्तटानि ॥ ८ ॥

सीता—(दृष्ट्वा) दिट्ठिआ कहं पहादचन्दमण्डलावाण्डुरपरिक्खामदुब्बलेन आआरेण अअं णिअसोम्मगम्भीराणुभावमेत्तपच्चहिजाणिज्जो अज्जउत्तो जेव्व । भअवदि तमसे धारेहि मं । दिष्ट्या कथं प्रभातचन्द्रमण्डलापाण्डुरपरिक्षामदुर्बलेनाकारेणायं निजसौम्यगम्भीरानुभावमात्रप्रत्यभिज्ञातव्य आर्यपुत्र एव । भगवति तमसे धारय माम् । (इति तमसामाश्लिष्य मूर्च्छति ।)

तमसा—वत्से समाश्वसिहि समाश्वसिहि ।

(नेपथ्ये ।)

अनेन पञ्चवटीदर्शनेन

अन्तर्लीनस्य दुःखाग्नेरद्योद्दामं ज्वलिष्यतः ।
उत्पीड इव धूमस्य मोहः प्रागावृणोति माम् ॥ ९ ॥

हा प्रिये जानकि ।

तमसा—(स्वगतम् ।) इदं तदाशङ्कितं गुरुजनेन ।

सीता—(समाश्वस्य ।) हा कहं एदं । हा कथमेतत् ।

(पुनर्नेपथ्ये ।)

हा देवि दण्डकारण्यवासप्रियसखि विदेहराजपुत्रि ।

सीता—हद्धी हद्धी । मं मन्दभाइणिं वाहरिअ आमीलंतणेत्तणीलुप्पलो मुच्छिदो जेव्व । हा कहं धरणिवट्ठे णिरुद्धणिस्सासणीसहं णिपडदत्थो ।

त्यर्थः । तान्येतानीत्यन्वय । गोदावरीं परित सरति व्याप्नोति **गोदावरीपरिसरः** । **तटानीति** प्रमाद 'तटो भृगु' इत्यमरसिंहेनाभिधानात् । अत एव । 'तीरे तटोऽस्त्री पुंस्येव भृगौ' इति **शब्दमाला** । दिष्ट्या कथं प्रभातचन्द्रमण्डलपरिक्षाम धूसरेणाकारेणायं निजसौम्यगम्भीरानुभावमात्रप्रत्यभिज्ञातव्य आर्यपुत्र एव । भगवति तमसे धारय माम् ॥ **आकारेण** आकृत्या उपलक्षित । 'स्वके नित्ये निजम्' इत्यमर । **अनुभावः** प्रभाव ॥ **अन्तर्लीनस्य दु खाग्नेरिति** ॥ ९ ॥ **उद्दामं** उद्भट यथा तथा । **धूमस्योत्पीडः** । 'कलिकाङ्कुरयो' इति **मकुटः** । 'अज्ञानभ्रममूर्छादौ मोह' इति **कपिलः** । **प्राक्** आदौ ॥ ९ ॥ **गुरुजनेन** लोपामुद्रयेति पूर्वोक्तमूह्यम् । विदेहेति ध्वनि । हा धिक् हा धिक् । मा मन्दभागिनीं व्याहृत्य मीलन्नेत्रनीलोत्पलो मूर्छित एव । हा कथं धरणीपृष्ठे निरुद्धनिस्सहनिश्वास पतित. । 'समौ निस्सहदुस्सहौ' इति **त्रिकाण्डशेष.** । विप्रलब्ध इति पाठे वञ्चित

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१ 'मद्योद्दाम' घ.   २ 'तावत्' न.   ३ 'जनेनापि' ब–घ.

भअवदि तमसे परित्ताएहि परित्ताएहि । जीवावेहि अज्जउत्तं । हा धिक् हा धिक् । मा मन्दभागिनी व्याहृतामीलितनेत्रनीलोत्पलो मूर्छित एव । हा कथं धरणिपृष्ठे निरुद्धनिश्वासनिःसहं विपर्यस्त । भगवति तमसे परित्रायस्व परित्रायस्व । जीवयार्यपुत्रम् । (इति पादयोः पतति ।)

तमसा—त्वमेव ननु कल्याणि सञ्जीवय जगत्पतिम् ।
प्रियस्पर्शो हि पाणिस्ते तत्रैष निरतो जनः ॥ १० ॥

सीता—जं होदु तं होदु । जहा भअवदी आणवेदि । यद्भवतु तद्भवतु । यथा भगवत्याज्ञापयति । (इति ससंभ्रमं निष्क्रान्ता ।)

(ततः प्रविशति भूम्यां निपतितः सास्रया सीतया स्पृश्यमानः साह्लादोच्छ्वासो रामः ।)

सीता—(किंचित्सहर्षम् ।) जाणे उण पच्चागदं विअ जीविअं तेल्लोक्कस्स । जाने पुनः प्रत्यागतमिव जीवितं त्रैलोक्यस्य ।

रामः—हन्त भोः किमेतत् ।

आश्च्योतनं नु हरिचन्दनपल्लवानां
निष्पीडितेन्दुकरकन्दलजो नु सेकः ।
आतप्तजीवितपुनःपरितर्पणोऽयं
सञ्जीवनौषधिरसो नु हृदि प्रसिक्तः ॥ ११ ॥

त्यर्थः । जीवितेनेति शेषः । भगवति तमसे परित्रायस्व जीवयार्यपुत्रम् ॥ त्वमेव ननु कल्याणीति ॥ १० ॥ जगत्पतिपदमहिम्ना त्वं लक्ष्मीरिति भावो व्यज्यते । तथा च रामायणे—'सीता लक्ष्मीर्भवान्विष्णुः' इति । तत्र यस्मिन् यत्र यस्यां सर्वात्मर्थे । एष जनः रामः ॥ १० ॥ यद्भवति तद्भवतु । यथा भगवती आज्ञापयति । जाने पुनः प्रत्यागतमिव जीवितं त्रैलोक्यस्य । एतेन रामस्य त्रैलोक्यस्य च एकार्थवर्णनादद्वैतमेव प्रामाणिकमिति कविना सिद्धान्तमार्गो दर्शित इति बोध्यम् । अत एव 'हरिरेव जगज्जगदेव हरिः' इति, 'सर्वं विष्णुमयं जगत्' इति, 'भूतानि विष्णुर्भुवनानि विष्णुः' इति प्राहुः । भो इति मनः प्रति संबोधनम् ॥ अथ स्पर्शं द्वाभ्यां विशिनष्टि ॥ आश्च्योतनं नु इति ॥ ११ ॥ 'रसाविर्भूतये यस्मादङ्गुलीभिः प्रपीडनम् । तदाश्च्योतनमाश्चोतश्चोतनं' इति च द्विरूपः । आ समन्तात् श्च्योतनं गलनं वा । अत एव 'श्चोतद्भिर्नयनाम्बुभिः' इति अलङ्कारख्यातभारतचम्पौ । नु किम् । 'पुंसि वा हरिचन्दनम्' इत्यमरः । करकन्दलः किरणसमष्टिः । 'कन्दे गोले समष्टौ

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१ 'तत्रैव निरतो भरः' व; 'तत्रैव नियतो भरः' घ. २ 'त्रैलोक्यनाथस्य' वं-घ. ३ 'प्रश्च्योतन' घ–व. ४ 'जीवितरोः परी–' व–घ.

अपि च ।

स्पर्शः पुरा परिचितो नियतं स एव
सञ्जीवनश्च मनसः परितोषणश्च ।[१]
सन्तापजां सपदि यः परिहृत्य मूर्च्छा-
मानन्दनेन जडतां पुनरातनोति ॥ १२ ॥

सीता—(ससाध्वसोत्कम्पमपसृत्य ।) एत्तिअं जेव्व दाणिं मे बहुदर । एतावदेवेदानीं मे बहुतरम् ।

रामः—(उपविश्य ।) न खलु वत्सलया सीतादेव्याभ्युपपन्नोऽस्मि ।

सीता—हद्धी हद्धी । किं त्ति म अज्जउत्तो मग्गिस्सदि । हा धिक् हा धिक् । किमिति मामार्यपुत्रो मार्गिष्यते ।

राम—भवतु । पश्यामि ।

सीता—भअवदि तमसे ओसरह्म दाव । म पेक्खिअ अणब्भणुण्णादेण संणिहाणेण राआ अहिअं कुप्पिस्सदि । भगवति तमसे अपसरावस्तावत् । मां प्रेक्ष्यानभ्यनुज्ञातेन संनिधानेन राजाधिकं कोपिष्यति ।

तमसा—अयि वत्से भागीरथीप्रसादाद्वनदेवतानामप्यदृश्यासि संवृत्ता ।

सीता—हुम्, अत्थि एद । हुम्, अस्त्येतत् ।

च कन्दल' इति **संसारावर्तः** । आ समन्तात् तप्तं च तत् जीवितं । **पुनः परि** परित तर्पयतीति तर्पण इत्यर्थ । 'तर्पण प्रीणनावने' इत्यमर । प्रकर्षेण सिक्त प्रशब्द पादपूरणे इति केचित् । 'स्वप्नो नु माया नु' इत्यसख्या-ख्यातशाकुन्तलश्लोकानुकारिणामिव एतत्पद्यानुकारयो पुनरुक्ति क्षन्तव्या ॥ ॥ ११ ॥ **स्पर्शः पुरा परिचित इति** ॥ १२ ॥ **नियतं** नियमप्राप्त यथा तथा । सम्यक् जीवयतीति **सञ्जीवन** । स स्पर्श । **आनन्दनेन** आनन्द प्रापणेन सभाजनेन वा । जडता शीतलता स्तब्धता वा ॥ १२ ॥ **एतावदे वेदानीं मे बहुतरं** एतावज्जीवनमिति भाव । बहुतरं सुखमिति शेप । 'व त्सलस्तु प्रसन्न' इति **हारावली** । **अभ्युपपन्न** अनुगृहीत ॥ **हा धिक् हा धिक्** कथमार्यपुत्रो मा निर्दिशति । भगवति तमसे अपसरावस्तावत् । मा प्रेक्ष्य अनभ्यनुज्ञातसंनिधाना राजा कोपिष्यति । **वनदेवतानामपी**ति किमुत अन्यजनानामिति भाव । हु अस्त्येतत् । हुमित्याकर्णनाभिनय । 'रामो नाम बभूव हु' इति **लीलाशुक** । **ससाध्वसगद्गदमिति** कथन

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१ '°मोहनश्च' इति क–घ, '°मोहणश्च' इति ब.

रामः—हा प्रिये जानकि ।

सीता—(सासृमगद्गदम् ।) अज्जउत्त असरिसं क्खु एदं इमस्स वुत्तन्तस्स । (सास्रम् ।) अहवा किं त्ति वज्जमई जम्मन्तरेसु वि पुणो असंभाविददुल्लहदंसणस्स मं जेव्व मन्दभाइणिं उद्दिसिअ वच्छलस्स एव्वंवादिणो अज्जउत्तस्स उवरि णिरणुक्कोसा भविस्सं । अहं एदस्स हिअअं जाणामि ममावि एसो । आर्यपुत्र असदृशं खल्वेतदस्य वृत्तान्तस्य । अथवा किमिति वज्रमयी जन्मान्तरेष्वपि पुनरसम्भावितदुर्लभदर्शनस्य मामेव मन्दभागिनीमुद्दिश्य वत्सलस्यैवंवादिन आर्यपुत्रस्योपरि निरनुक्रोशा भविष्यामि । अहमेतस्य हृदयं जानामि ममाप्येषः ।

रामः—(सर्वतोऽवलोक्य सनिर्वेदम् ।) हा न किंचिदत्र ।

सीता—भअवदि तमसे तहा णिक्कारणपरिच्चाइणो वि एदस्स एव्वंवि-

रामेणाहं स्मरामीति भ्रान्त्येति बोध्यम् । 'गद्गदं स्खलिताक्षरम्' इति **अमरमाला** । आर्यपुत्र आर्यपुत्र असदृशं खल्वेतस्य वृत्तान्तस्य । 'वृत्तान्तस्तु प्रयोगे च व्यवहारे च' इति **पद्ममाला** । तथा **वृत्तान्तस्य** प्रिये जानकि प्रयोगस्य व्यवहारस्य वा । एतत् निरूपणं अभिनयं वेति शेष- । **असदृशं** अनुचितं खल्वित्यर्थः ॥ अथ स्वमानसं प्रत्याह—अहवेति । अथवा किमिति वज्रमयी जन्मान्तरेषु पुनरसंभावितदुलभलब्धदर्शनस्य मा मन्दभागिनीमुद्दिश्यैवंवत्सलस्यैवंवादिन आर्यपुत्रस्योपरि निरनुक्रोशा भविष्यामि । अहमेवैतस्य हृदयं जानामि । एतेषामपि मम । **वज्रमयी** अतिकठोरेति यावत् । **जन्मान्तरेषु** आगामिजन्मसु । पुनस्संभावितं तुलाप्रलब्धस्येव घट्टाशिखरशलाकाया इव । अवधानविशेषलभ्यं दर्शनं यस्य । 'तुला घटा' इति, 'शिखराचलयोरग्रे' इति, 'लब्धं प्राप्ते तुलान्तस्थशलाकायां च' इति **मेदिनीहैमकेदाराः** । मन्दं च तत् भागः श्रीसमूह- सोऽस्या अस्तीति **मन्दभागिनी** । तदिदं कोकप्रोत्सारिमुरारिप्रयोगवद्द्रष्टव्यम् । एवमतिशयेन वत्सलस्य प्रसन्नस्य । एवं प्रिये जानकि इत्यादिप्रेमपुरस्सरमिति यावत् । **निरनुक्रोशा** निर्दया । ममेति हृदयं जानातीत्यर्थः । अत्र षष्ठ्यर्थे बहवः प्रांशुतरश्रोप्रहर्तुकाममुधागर्वखर्वतृतीयवाच्यायन्ते इति दिक् ॥ भगवति तदा निष्कारणपरित्यागिनोऽपि नामैतस्य एवंविधेन दर्शनेन कीदृशी मे हृदयावस्था । 'नाम प्रसिद्धौ खेदादौ' इति जयः । **एवंविधेन** निष्फलेनेत्यर्थः । अवस्थां

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१ 'सनन्नु-' क-घ-च. २ 'एतद्वचनम्' क-घ-च. ३ 'जन्मान्तरे समावित' ' च.

धेण दंसणेण केरिसी[1] मे हिअआवत्था। भगवति तमसे तथा निष्कारणपरि-त्यागिनोऽप्येतस्यैवंविधेन दर्शनेन कीदृशी मे हृदयावस्था।

तमसा—जानामि वत्से जानामि।

तटस्थं नैराश्यादपि च कलुषं विप्रियवशा-
द्वियोगे दीर्घेऽस्मिञ्झटिति घटनात्स्तम्भितमिव[2]।
प्रसन्नं सौजन्याद्दयितकरुणैर्गाढकरुणं
द्रवीभूतं प्रेम्णा तव हृदयमस्मिन्क्षण इव ॥ १३ ॥

रामः—देवि

प्रसाद इव मूर्तस्ते स्पर्शः स्नेहार्द्रशीतलः।
अद्याप्यानन्दयति[3] मां त्वं पुनः क्वासि नन्दिनी[4] ॥ १४ ॥

सीता—एदे क्खु ते अगाधमाणसदंसिदसिणेहसंभारा[5] आणन्दणिस्स-न्दिणो सुहामआ अज्जउत्तस्स उल्लावा। जाणं पच्चएण णिक्कारणपरिच्चाअ-सल्लिदोवि बहुमदो मह जम्मलाहो। (एते खलु तेऽगाधमानसदर्शितस्नेहस-म्भारा आनन्दनिष्यन्दिनः सुधामया आर्यपुत्रस्योल्लापाः। येषां प्रत्ययेन निष्कारणपरित्यागशल्यितोऽपि बहुमतो मम जन्मलाभः।)

वर्णयति ॥ **तटस्थं नैराश्यादिति** ॥ १३ ॥ **नैराश्यात्** निराशत्वात्। **तटस्थं** उदासीनम्। **विप्रियं** परित्याग । तद्वशात्। **कलुषं** आविलम्। **झटिति** सहसा । **घटनात्** निष्फलसम्बन्धादपि । **स्तम्भितं** संजातस्त-म्भम्। 'स्तम्भो जडीभावे' इति नन्ददधि (? ।) तस्य रामस्य । करुण-रसे । **गाढकरुणं** भृशदयम् । **क्षणे** कालविशेषे । द्रवीभूतमिव । हृदयं एक सदपि परित्यागानानावस्थं वर्तत इति भावः ॥ १३ ॥ **प्रसाद इव मूर्त इति** ॥ १४ ॥ **मूर्तः** मूर्तिमान् । **स्नेहार्द्रे**त्यत्र सन्धिसङ्कटं घटनात् स्तम्भित इव क्षन्तव्यम्। **आनन्दयति** तोषयति । **नन्दिनी**ति कवेश्चा-तुर्यम्। तथापि नन्दयतीति धातुबलादवान्तरभेद. ऊह्य । **नन्दिनी** प्रथ-मैकवचनम्। नन्दिनी त्व पुन. क्वासि इत्यर्थ । पुनश्शब्दो वाक्यालङ्कारे। नन्दिनि इति सम्बोधन इति केचित् । तन्न । देवीति सम्बोधनस्यैव प्राब-ल्यात् ॥ १४ ॥ एते खलु ते अगाधमानसदर्शितस्नेहसम्भवा आनन्दनिष्य-न्दिनः सुधामया आर्यपुत्रस्यालापा । येषा प्रत्ययेन निष्कारणपरित्यागश-

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१ 'कीदिसो विअ मे हिअआणुबन्धोत्ति ण आणामि' (कीदृश इव मे हृदयानु-बन्ध इति न जानामि) क–ख–घ. २ 'घटनोत्तम्भितमिव' ख–घ. ३ 'अद्याप्येव, वार्द्रयति' ख–घ. ४ 'नन्दिनि' क–घ–न–ख. ५ 'अगाधदसिद' क–घ–ख.

रामः—अथवा कुतः प्रियतमा । नूनं सङ्कल्पाभ्यासपाटवोपादान एष रामभद्रस्य भ्रमः ।

(नेपथ्ये) अहो महान्प्रमादः प्रमादः । ('सीतादेव्याः स्वकरकलितैः' इत्यर्धं पठ्यते ।)

रामः—(सकरुणौत्सुक्यम् ।) किं तस्य ।

(पुनर्नेपथ्ये । 'वध्वा सार्धं' इत्युत्तरार्धं पठ्यते ।)

सीता—को दाणिं अहिउज्जिस्सदि । क इदानीमभियोक्ष्यते ।

रामः—क्वासौ क्वासौ दुरात्मा यः प्रियायाः पुत्रकं वधूद्वितीयमभिभवति । (इत्युत्तिष्ठति ।)

प्रविश्य सम्भ्रान्ता । वासन्ती—कथं देवो रघुनन्दनः ।

सीता—कहं पिअसही मे वासन्ती । कथं प्रियसखी मे वासन्ती ।

वासन्ती—जयतु जयतु देवः ।

रामः—(निरूप्य ।) कथं देव्याः प्रियसखी वासन्ती ।

वासन्ती—देव त्वर्यतां त्वर्यताम् । इतो जटायुशिखरस्य दक्षिणेन सीतातीर्थेन गोदावरीमवतीर्य सम्भावयतु देव्याः पुत्रकं देवः ।

सीता—हा ताद जडाऊ सुण्णं तुए विणा इदं जणट्ठाणम् । हा तात जटायो शून्यं त्वया विनेदं जनस्थानम् ।

रामः—अहह हृदयमर्मच्छिदः खल्वमी कथोद्घाताः ।

वासन्ती—इत इतो देवः ।

त्मनोऽपि बहुमतो जन्मलाभः । सम्भवः उत्पत्तिः शल्यतः शल्यादपि । तथा च ईदृशशल्यनिवारणाय शरीरपातोऽस्तु, एतादृशप्रियंवदनायोपभोगाय पुनर्जन्मलाभोऽस्त्विति सीताया भाव इति बोध्यम् ॥ सङ्कल्पस्यावभासे भासने यत् पाटवं सामर्थ्यं तदेव उपादानं साधकतमं यस्य, 'करणं साधकतमोपादाने' इति विक्रमार्कः । उपादानमिति ध्वनिः । विभ्रमः सीतासम्बन्धरूपो विलास इत्यर्थः ॥ 'प्रमादोऽनवधानता' इत्यमरः । क इदानीमभिभविष्यति । कथं प्रियसखी मे वासन्ती । जटायुरित्युदन्तोऽपि शब्दः 'जटायुस्तु जटायुवत्' इति लिङ्गनिर्णयः । हा तात जटायो शून्यं त्वया जनस्थानम् । मर्म विध्यन्ति मर्माविधः । 'उपोद्घात उदाहारः' इति,

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१ 'पाटवोत्पादित.' घ; 'पाटवोत्पादः' व. २ 'अभिजुज्जइ' (अभियुज्यते) न. ३ 'देव त्वर्यतां त्वर्यताम्' इति न. ४ 'जटायुशिखरदक्षिणेन' व; 'जटायुगिरे' घ.

सीता—भअवदि सच्चं जेव्व वणदेवदा वि म न पेक्खन्दि । भगवति सत्यमेव वनदेवता अपि मा न प्रेक्षन्ते ।

तमसा—अयि वत्से सर्वदेवताभ्य. प्रकृष्टतममैश्वर्यं मन्दाकिनीदेव्याः शक्तिमित्याशङ्कसे ।

सीता—तदो अणुसरम्ह । ततोऽनुसराव । (इति परिक्रामति ।)

राम.—भगवति गोदावरि नमस्ते ।

वासन्ती—(निरूप्य ।) देव मोदस्व विजयिना वधूद्वितीयेन देव्याः पुत्रकेण ।

रामः—विजयतामायुष्मान् ।

सीता—अम्महे ईदिसो मे पुत्तओ संवुत्तो । अहो ईदृशो मे पुत्रकः संवृत्त ।

रामः—हा देवि दिष्ट्या वर्धसे ।

> येनोद्गच्छद्बिसकिसलयस्निग्धदन्ताङ्कुरेण
>
> व्याकृष्टस्ते सुतनु लवलीपल्लवः कर्णमूलात्[१] ।
>
> सोऽयं पुनस्तव मदमुचां वारणानां विजेता
>
> यत्कल्याणं वयसि तरुणे भाजनं तस्य जात. ॥ १५ ॥

सीता—अविउत्तो दाणिं अअं दीहाऊ इमाए सोम्मदंसणाए होदु । अवियुक्त इदानीमय दीर्घायुरनया सौम्यदर्शनया भवतु ।

रामः—सखि वासन्ति पश्य पश्य कान्तानुवृत्तिचातुर्यमपि शिक्षित वत्सेन ।

उद्घात इति पाठे 'उद्घात आरम्भ ' इति चामर ॥ भगवति सर्वथा वनदेवता अपि मा न द्रक्ष्यन्ति । ऐश्वर्यं वनदेवतामाहात्म्यमिति यावत् । मन्दाकिन्याः भागीरथ्या 'गङ्गा मन्दाकिनी भागीरथी च वियदापगा' इति रत्नमाला । ततोऽनुसराव । अहो ईदृशो मे पुत्रकस्संवृत्त ॥ **येनोद्गच्छदिति** ॥ १५ ॥ **उद्गच्छत्** उदयच्च तत् **बिसं** मृणाल तदेव **किसलयम्**, तद्वत् **स्निग्धो** मसृण दन्ताङ्कुरः यस्य । किसलयमिति पद बहिर्निर्गच्छ्यमानसूचकम् । **लवली** 'राय आवळी' इति **महाराष्ट्रा** । **कर्णमूलात्** श्रवसोरादिभागात् । ध्वनिश्च । **तस्य** कल्याणस्य करिण्यनुवर्तनादिरूपस्य इत्यर्थ ॥ १५ ॥ अयि पुन इदानीं दीर्घायुरनया सौम्यदर्शनया करिण्या सह भवतु । अयीति वासन्तीं प्रति सबोधनम् । **वत्सेन** करि-

१ 'कर्णपूरात्' घ-घ.

लीलोत्खातमृणालकाण्डकवलच्छेदेषु सम्पादिताः
पुष्यत्पुष्करवासितस्य पयसो गण्डूषसंक्रान्तयः ।
सेकः शीकरिणा करेण विहितः कामं विरामे पुन-
र्यत्स्नेहादनरालनालनलिनीपत्रातपत्रं धृतम् ॥ १६ ॥

सीता—भअवदि तमसे अयं दाव ईरिसो जादो । ते उण ण आणामि कुसलवा एत्तिएण कालेण केरिसा संवुत्तेत्ति । भगवति तमसे अयं तावदीदृशो जातः । तौ पुनर्न जानामि कुशलवावेतावता कालेन कीदृशौ संवृत्ताविति ।

तमसा—यादृशोऽयं तादृशौ तावपि ।

सीता—ईरिसी अहं मन्दभाइणी जाए ण केवल णिस्सहो अज्जउत्तविरहो पुत्तविरहो वि । ईदृश्यहं मन्दभागिनी यस्या न केवलं निःसह आर्यपुत्रविरहः पुत्रविरहोऽपि ।

तमसा—भवितव्यतेयमीदृशी ।

सीता—किंवा मए पसूदाए जेण तारिसंपि मह पुत्तआणं ईसिविरलकोमलधवलदसणुज्जलकवोलं अणुबद्धमुद्धकाअलीविहसिदं णिबद्धकाअसिहण्डअं अमलमुहपुण्डरीअजुअलं ण परिचुम्बिअं अज्जउत्तेण । किं वा मया प्रसूतया येन तादृशमपि मम पुत्रकयोरीषद्विरलकोमलधवलदशनोज्ज्वलकपोलमनुबद्धमुग्धकाकलीविहसितं निबद्धकाकशिखण्डकममलमुखपुण्डरीकयुगलं न परिचुम्बितमार्यपुत्रेण ।

पुत्रेण ॥ लीलोत्खातमृणालेति ॥ १६ ॥ यत् यस्मात्कारणात् । छेदेषु भङ्गेषु । कवलार्थस्पदानविभागेषु इति यावत् । 'छेदो विभजने भक्त-व्ययो' इति मकुटः । पुष्यच्च तत् पुष्करे हस्ताग्रे वासितं सञ्जातवासम् । कामं यथेप्सितम् । विरामे विश्रान्तिविषये 'विश्रान्तौ च विरामे' इति नन्दी । अनरालं अवक्रम् ॥ १६ ॥ भगवति तमसे अयं तावदीदृशो जातः । तौ पुनर्न जानामि एतावता कालेन कीदृशौ संवृत्ताविति । ईदृश्यस्मि मन्दाकिनि (मन्दभागिनी ?) यस्या न केवलं निस्सहः आर्यपुत्रविरहः, पुत्रविरहश्च । किं वा मया प्रसूतया यस्या मम पुत्रयोस्तादृशमीषद्विरलकुड्मलितधवलदशनोज्ज्वलितकपोलमनुबद्धमुग्धकाकलीहसितमित्योज्ज्वलं मुखपुण्डरीकं न चुम्बितमार्यपुत्रेण । विरलं यथा तथा कुड्मलिते प्रसादसूचको धवलशब्दः । 'प्रसादे तु धवलता' इति समयपद्धतिः । काकलीयुक्तविहसितमिति विवेकः । 'काकली तु कले सूक्ष्मे ध्वनौ' इत्यमरः । 'मुखस्य दर्पणाब्जेन्दुपु-

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१ 'सम्पादिता' घ. २ 'लीलातपत्रं' घ. ३ 'दशनकुड्मलोज्ज्वल' (दशनकुड्मलोज्ज्वल) न.

तमसा—अस्तु देवताप्रसादात् ।

सीता—भअवदि तमसे एदिणा अवच्चसंसुमरणेण उस्ससिदपण्हुदत्थणी दोण्णं वच्चाणं पिदुणो संणिहाणेण खणमेत्तं संसारिणीह्मि संवुत्ता । भगवति तमसे एतेनापत्यसंस्मरणेनोच्छ्वसितप्रस्नुतस्तनी इदानीं वत्सयो पितुः संनिधानेन क्षणमात्रं संसारिण्यस्मि संवृत्ता ।

तमसा—किमत्रोच्यते । प्रसवः खलु प्रकर्षपर्यन्तः स्नेहस्य । परं चैतदन्योन्यसंश्लेषणं पित्रोः ।

> अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयात् ।
> आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥ १७ ॥

वासन्ती—इतोऽपि देवः पश्यतु ।

> अनुदिवसमवर्धयत् प्रिया ते
> यमचिरनिर्गतमुग्धलोलबर्हम् ।
> मणिमुकुट इवोच्छिखः कदम्बे
> नदति स एष वधूसखः शिखण्डी ॥ १८ ॥

सीता—(सकौतुकस्नेहास्रम्) एसो सो एसो सो । एष स एष सः ।

ण्डरीकादय' इति शृङ्गारमञ्जरी । अस्तु इति चुम्बितमित्यनेनानुषङ्गः । भगवति तमसे एतेनापत्यसंस्मरणेन उच्छ्वसितप्रस्नुतस्तनी इदानीं वत्सपितुः सन्निधानेन क्षणमात्रं संसारिण्यस्मि संवृत्ता । उच्छ्वसितं उद्भूतं प्रस्नुतं स्रव यथोस्तादृशौ स्तनौ यस्याः । वत्सयोः कुशलवयोः । पितुः निजभर्तुः रामस्येत्यर्थः । एतेन कविना निजं द्राविडत्वमाविष्कृतमिति बोध्यम् । खणेति कवे प्रमादः । छणेति साधु । क्षणस्य अक्ष्यादिगणे पठितत्वात् । प्रसवः सन्तानः । स्नेहस्य प्रेम्णः । प्रकर्षः उत्कर्षः । पर्यन्तः अवधिः यस्य । एतदिति प्रसव इत्यभिधेयं अपत्यमित्यर्थः । परं उत्कृष्टं वक्तुमशक्यमिति भावः । पित्रोः संश्लेषणं सुरतात्मकं उपगूहनमिति यावत् ॥ तदेव निशिनष्टि— ॥ अन्तःकरणतत्त्वस्येति ॥ १७ ॥ दम्पत्योः तरुणस्त्रीपुरुषयोः । अन्तःकरणमिति यत्तत्त्वं इन्द्रियं तस्य स्नेहेन प्रेम्णा सह संश्रयात् संमेलनाद्धेतोः । अयमनुभवसिद्धः । आनन्दस्य ग्रन्थिः बीजं तस्य रेकः रेचनं तदेवापत्यमित्यर्थः । तथा च दम्पत्योरन्तःकरणप्रेमपूर्वसंभोगस्खलितआनन्दरस एवापत्यमिति भावः । 'तत्त्वं तु ब्रह्मणि इन्द्रिये' इति, 'ग्रन्थिः पर्वणि बीजे च' इति, 'उत्सर्गो रेकरेचने' इति हारावलीकपिलविक्रमार्काः ॥ १७ ॥ अनुदिवसमवर्धयदिति ॥ १८ ॥ यं शिखण्डिनम् ।

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१ 'ताणं अ' क–ब; 'ताणं च' घ. २ 'प्रहृष्ट' ब. ३ 'पक्ष्मे' न. ४ 'अरुणमदताण्डवोत्सवान्तेष्वयमचिरोद्गतमुग्धलोलबर्हः.' घ–ब.

रामः—मोदस्व वत्स मोदस्व ।

सीता—एव्वं होदु । एवं भवतु ।

रामः—भ्रमिषु कृतपुटान्तर्मण्डलावृत्तिचक्षुः-
प्रचलितचटुलभ्रूताण्डवैर्मण्डयन्त्या ।
करकिसलयतालैर्मुग्धया नर्त्यमानं
सुतमिव मनसा त्वां वत्सलेन स्मरामि ॥ १९ ॥

हन्त तिर्यञ्चोऽपि परिचयमनुरुध्यन्ते ।

कतिपयकुसुमोद्गमः कदम्बः
प्रियतमया परिवर्धितोऽयमासीत् ।

सीता—(निरूप्य सास्रम् ।) सुट्ठु पच्चहिआणिदं अज्जउत्तेण । सुष्ठु प्रत्यभिज्ञातमार्यपुत्रेण ।

रामः—स्मरति गिरिमयूर एष देव्याः
स्वजन इवात्र यतः प्रमोदमेति ॥ २० ॥

वासन्ती—अत्र तावदासनपरिग्रहं करोतु देवः ।

(राम उपविशति ।)

वासन्ती—
नीरन्ध्रबालकदलीवनमध्यवर्ति
कान्तासखस्य शयनीयशिलातलं ते ।
अत्र स्थिता तृणमदाद्बहुशो यदेभ्यः
सीता ततो हरिणकैर्न विमुच्यते स्म ॥ २१ ॥

यमेति ध्वनिः । मङ्कुटेति भ्रान्त पाठः । 'अमकुट्यादिषु' इति प्राकृतव्याकरणे वररुचिशासनात् मउडेति साधुः । शिखावलः कदम्बे नीपवृक्षे ॥ एष स वत्सेति मयूरं प्रति सबोधनम् ॥ भ्रमिषु कृतपुटेति ॥ १९ ॥ भ्रमिषु भ्रमणेषु । कृतपुटान्तः नेत्रकोशान्तरे यासां मण्डलानां मण्डलाकारेङ्गितानाम् । आवृत्तिः पौनःपुन्यं तादृशं यच्चक्षुः नेत्रं तेन सह प्रचलिता कम्पिता या चटुला चतुरा भ्रूः तस्याः ताण्डवैः इङ्गितरूपैः नर्तनैः करणेन । एकपदमेतत् । त्वां मण्डयन्त्या भूषयन्त्या । आवृत्तीति चक्षुरिति च पदद्वयं विशेषणविशेष्यरूपं कर्म । ताण्डवैर्मण्डयन्त्येति वार्थः ॥ अनुरुध्यन्ते अनुवर्तन्ते । यमेतिध्वनिः । सुट्ठु प्रत्यभिज्ञातमार्यपुत्रेण । देव्याः इतीदं मातुः सरस्वतीविलासपरमम् ॥ कतिपयकुसुमेति ॥ २० ॥ यतः यस्मात् ॥ २० ॥ नीरन्ध्रबालेति ॥ २१ ॥ प्रथमचरणमेकपदम् । 'मृगाद्या

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१ 'इतचक्षुः' घ, 'मण्डलावृत्ति चक्षु.' ग. २ 'य आसीत्' ग–ढ. ३ 'पल-वदेव कदली०' क–घ–ढ. ४ 'वनगोचरेभ्यः' न–ढी

रामः—इदं तावदशक्यमेव द्रष्टुम्। (इत्यन्यतो रुदन्नुपविशति।)

सीता—सहि वासन्दि किं तुए किदं अज्जउत्तस्स मह अ एदं दंसअन्तीए। हद्धी हद्धी। सो जेव्व अज्जउत्तो तं जेव्व पञ्चवडीवणं सा जेव्व पिअसही वासन्दी दे जेव्व विविहविस्सम्भसक्खिणो गोदावरीकाणणुद्देसा दे जेव्व जादणिव्विसेसा मिअपक्खिपादवा सा जेव्व चाहम्। मह उण मन्दभाइणीए दीसन्तं वि सव्वं जेव्व एदं णत्थि त्ति सा ईरिसो जीवलोअस्स परिणामो संवुत्तो। सखि वासन्ति किं त्वया कृतमार्यपुत्रस्य मम चैतद्दर्शयन्त्या। हा धिक् हा धिक्। स एवार्यपुत्रस्तदेव पञ्चवटीवनं सैव प्रियसखी वासन्ती त एव विविधविस्रम्भसाक्षिणो गोदावरीकाननोद्देशास्त एव जातनिर्विशेषा मृगपक्षिपादपा सैव चाहम्। मम पुनर्मन्दभाग्याया दृश्यमानमपि सर्वमेवैतन्नास्तीति तदीदृशो जीवलोकस्य परिणामः संवृत्तः[1]।

वासन्ती—सखि सीते कथं न पश्यसि रामभद्रस्यावस्थाम्।

> नवकुवलयस्निग्धैरङ्गैर्ददन्नयनोत्सवं
>
> सततमपि नः स्वेच्छादृश्यो नवो नव एव यः।
>
> विकलकरणः पाण्डुच्छायः शुचा परिदुर्बलः
>
> कथमपि स इत्युन्नेतव्यस्तथापि दृशोः प्रियः॥ २२॥

सीता—पेक्खामि सहि पेक्खामि। प्रेक्षे सखि प्रेक्षे।

तमसा—पश्यन्ती प्रियं भूयाः।

सीता—हा देव्व एसो मए विणा अहं वि एदेण विणेत्ति सिविणेपि

वनगोचरा' इति कपिल । ततः अनन्तरम् । हरिणकैः बालहरिणैः । न विमुच्यते स्म न विमुक्ता ॥ २१ ॥ वासन्ति किं त्वया कृतं आर्यपुत्राय ममैतद्दर्शयन्त्या । हा धिक् हा धिक्, स एवार्यपुत्र, तदेव पञ्चवटीवनम्, सैव प्रियसखी वासन्ती, त एव विविधविस्रम्भसाक्षिणो गोदावरीकाननोद्देशाः, त एव जातनिर्विशेषा मृगपक्षिण । मम पुनर्मन्दभागिन्या दृश्यमानमपि सर्वमेवैतन्नास्ति। ईदृशो जीवलोकस्य परिणामस्संवृत्त । एतत् शिलातलमित्यर्थ । जातः निर्विशेषः असमत्साधारण्य येषु । निर्भया इति भाव ॥ नवकुवलय इति ॥ २२ ॥ ददत् वितरन् । ददन् इति कोऽपि बभ्राम । विकलानि अयथाभूतानि करणानि इन्द्रियाणि यस्य । परि अन्तर्बहिश्च । तथापि स्वभावादिति शेष ॥ २२ ॥ पश्यामि सखि पश्यामि । प्रियं पश्यन्ती भूया इत्यन्वय । हा दैव एष मया विना अहमपि एतेन विनेति

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१ 'परिवत्तो' (परिवर्तः) क–घ–च. २ 'कुवलयदल' क–घ–च. ३ 'ददौ' च–घ. ४ 'दे' च–घ. ५ 'नव नवमेव य.' घ–घ. ६ 'पाण्डुः सोथ' घ–घ. ७ 'पश्य प्रिय भूयः' न.

केण संभाविदं आसि । ता मुहुत्तमेत्तं जम्मन्तरादो विअ लद्धदंसणं बाहसलिलन्तरेसु पेक्खामि दाव वच्छलं अज्जउत्तम् । (इति पश्यन्ती स्थिता ।)
हा देव एष मया विना अहमप्येतेन विनेति स्वप्नेऽपि केन सम्भावितमासीत् । तन्मुहूर्तमात्रं जन्मान्तरादिव लब्धदर्शनं बाष्पसलिलान्तरेषु प्रेक्षे तावद्वत्सलमार्यपुत्रम् ।

तमसा—(परिष्वज्य सास्रम् ।)

विलुलितमतिपूरैर्बाष्पमानन्दशोकं
प्रचयमवसृजन्ती पक्ष्मलोत्तानदीर्घा ।
स्नपयति हृदयेशं स्नेहनिष्यन्दिनी ते
धवलमधुरमुग्धा दुग्धकुल्येव दृष्टिः ॥ २३ ॥

वासन्ती—ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुश्च्युतः
स्फुटितकमलामोदप्रायाः प्रवान्तु वनानिलाः ।
कलमविरलं रज्यत्कण्ठाः क्वणन्तु शकुन्तयः
पुनरिदमयं देवो रामः स्वयं वनमागतः ॥ २४ ॥

रामः—एहि सखि वासन्ति नन्वितः स्थीयताम् ।

वासन्ती—(उपविश्य सास्रम् ।) महाराज अपि कुशलं कुमारलक्ष्मणस्य ।

स्वप्नेऽपि केन संभावितमासीत् । तस्मान्मुहूर्तमपि जन्मान्तरतोऽपि अविस्मरणीयदर्शनं बाष्पसलिलान्तरेषु पश्यामि तावद्वत्सलमार्यपुत्रम् । केन संभावितं न केनापीत्यर्थः । केन ब्रह्मणा संभावितमित्यन्योऽर्थः । 'को ब्रह्मा' इत्येकाक्षरः । सलिलानामन्तरेषु अनुत्पत्तिदशासु । 'अन्तर प्राग्भाववादौ' इति संसारावर्तः ॥ विलुलितमतिपूरैरिति ॥ २३ ॥ विलुलितं विशेषेण तरलितम् । आनन्दशोकाभ्यां दर्शनपरित्यागजन्माभ्यामित्यर्थः । पक्ष्मला पक्ष्मनिविडा उत्ताना चासौ दीर्घा । 'निम्नं गभीरं गम्भीरमुत्तानं तद्विपर्यये' इत्यमरः । हृदयेशं रामम् । 'मधुरस्त्वदुलः' इति रत्नमाला । 'कुल्याल्पा कृत्रिमा सरित्' इत्यमरः ॥ २३ ॥ ददतु तरवः पुष्पैरिति ॥ २४ ॥ मधूनि च्युतानि एभ्यस्तैः फलैः । 'अर्घ्यं पुष्पफलादिभिः' इति स्मृतेः । आमोदानां परिमलानां प्रायो भूमा येषु । अविरलं सान्द्रम् ।

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१ 'मधुरदसंसगा' घ., 'दुहलद्ध०' न. २ 'पक्ष्मलोत्तान' ब–घ. ३ 'द-रु' घ–ब. ४ 'रक्तकण्ठाः' ब–घ.

रामः—(अश्रुतिमभिनीय ।)

करकमलवितीर्णैरम्बुनीवारशष्पै-
स्तरुशकुनिकुरङ्गान्मैथिली यानपुष्यत् ।
भवति मम विकारस्तेषु दृष्टेषु कोऽपि
द्रव इव हृदयस्य प्रस्तरोद्भेदयोग्यः ॥ २५ ॥

वासन्ती—महाराज ननु पृच्छामि अपि कुशलं कुमारलक्ष्मणस्येति ।

रामः—(आत्मगतम् ।) अये महाराजेति निष्प्रणयमामन्त्रणपदं सौमित्रिमात्रे च बाष्पस्खलिताक्षरः कुशलप्रश्नः । तथा मन्ये विदितसीतावृत्तान्तेयमिति । (प्रकाशम् ।) आं कुशलं कुमारस्य ।

वासन्ती—(रुदती ।) अयि देव [1]किं परं दारुणः खल्वसि ।

सीता—सहि वासन्दि किं तुमं एव्ववादिणी होसि । पिअरहो क्खु सव्वस्स अज्जउत्तो विसेसदो मह पिअसहीए । सखि वासन्ति किं त्वमेवंवादिनी भवसि । [2]प्रियार्हः खलु सर्वस्यार्यपुत्रो विशेषतो मम प्रियसख्याः ।

वासन्ती—त्वं जीवितं त्वमसि मे हृदयं द्वितीयं
त्वं कौमुदी नयनयोरमृतं त्वमङ्गे ।
इत्यादिभिः प्रियशतैरनुरुध्य मुग्धां
तामेव शान्तमथवा किमिहोत्तरेण ॥ २६ ॥

(इति मुह्यति ।)

तमसा—स्थाने वाक्यनिवृत्तिर्मोहश्च ।

रज्यत्कण्ठाः । कलं मधुरास्फुटं यथा तथा क्वणन्तु ॥ २४ ॥ करकमलवितीर्णैरिति ॥ २५ ॥ अम्बुभिः तरुशकुनीन् वृक्षविहङ्गान् । नीवाराः तृणधान्यानि । तेषां शष्पैः बालतृणैः कुरङ्गान् इति क्रमालङ्कारः । शष्पैरिति ध्वनिरप्यकिञ्चित्करः इति भावः । अत एव—'गङ्गाप्रपातान्तविरूढशष्पम्' इति ईश्वरकृष्णमिश्रः । विकारः ममता । प्रस्नवः इत्युपचारः । उद्भेदः उदयः ॥ २५ ॥ अपरमिति ध्वनिः ॥ सखि वासन्ति किमिति त्वमेववादिनी । पूजार्हः खलु सर्वस्यार्यपुत्रः, विशेषतः पुनर्मम प्रियसख्याः ॥ त्वं जीवितं त्वमसीति ॥ २६ ॥ जीवितं जीवः । द्वितीयं श्रीरूपकम् । कौमुदी आनन्दयित्री । अमृतं अमरत्वसाधनम् । 'वपुष्यवयवे त्वङ्गम्' इति नन्दी । अत्र त्वङ्गारनयमधिकम् । मुग्धां मूढां च तामेव त्यक्त्वा-

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१ 'अनाकर्णनम्' न. २ 'प्रस्नवोद्भेद' न. ३ 'किमिति' च; 'किमिति दारुणो दारुणः' ग. ४ 'पूआरहो' (पूजार्हः) न. ५ 'किमतः परेण' न. ६ 'स्थाने...मोहश्च' इत्येतद्रामवाक्यमिति ङ-घ.

रामः—सखि समाश्वसिहि समाश्वसिहि ।

वासन्ती—(समाश्वस ।) तत्किमिदमकार्यमनुष्ठितं देवेन ।

सीता—सहि वासन्दि विरम विरम । सखि वासन्ति विरम विरम ।

रामः—लोको न मृष्यतीति ।

वासन्ती—कस्य हेतोः ।

रामः—स एव जानाति किमपि ।

तमसा—चिरादुपालम्भः ।

वासन्ती—अयि कठोर यशः किल ते प्रियं
किमयशो ननु घोरमतः परम् ।
किमभवद्विपिने हरिणीदृशः
कथय नाथ कथं बत मन्यसे ॥ २७ ॥

सीता—तुमं जेव्व सहि वासन्दि दारुणा कठोरा अ जा एव्वं अज्जउत्तं पलित्तं पदीवेसि । त्वमेव सखि वासन्ति दारुणा कठोरा च यैवमार्यपुत्रं प्रदीप्तं प्रदीपयसि ।

तमसा—प्रणय एवं व्याहरति शोकश्च ।

रामः—सखि किमत्र मन्तव्यम् ।

त्रस्तैकहायनकुरङ्गविलोलदृष्टे-
स्तस्याः परिस्फुरितगर्भभरालसायाः ।
ज्योत्स्नामयीव मृदुबालमृणालकल्पा
क्रव्याद्भिरङ्गलतिका नियतं विलुप्ता ॥ २८ ॥

नयीति भाव- ॥ २६ ॥ स्थाने युक्तम् । निवृत्तिः कुण्ठनम् । चतुर्थचरणं पूरयति–शान्तमिति । गतमित्यर्थः । अतः स्थानादपि । अन्याय्यं न्यायादपेतम् । सखि वासन्ति विरम विरम । कस्य हेतोः केन हेतुनेत्यर्थः । 'विस्मृतं कस्य हेतोः' इति मुद्राराक्षसः । लज्जावशात् किमपीत्युक्तम् ॥ अयि कठोर यश इति ॥ २७ ॥ कठोर इति संबोधनम् । अतः पश्चात् । किं वर्तितमिति शेषः ॥ २७ ॥ त्वमेव सखि वासन्ति दारुणा कठोरा च या एवं विप्रलपन्ती पर्याप्तं विप्रलापयसि । विप्रलापवन्तं करोषीति यावत् । अप्यउत्तं इति शेषः । आर्यपुत्रमित्यर्थः । विप्रलापो विरोधोक्तिः, पर्याप्तं यथेप्सितम् ॥ त्रस्तैकहायनेति ॥ २८ ॥ एकहायनः । एकवत्सर इत्यर्थः । तृतीयचरणेन विरहपाण्डिमा । क्रव्याद्भिः राक्षसैः । विशे-

१ 'तत्कस' घ-व. २ 'उचितस्तदुप' घ-व. ३ 'पलवन्तं पज्जावेसि' (प्रलपन्तं प्रलापयसि) न. ४ 'मुग्ध' च-घ.

सीता—अज्जउत्त धरामि एसा धरामि । आर्यपुत्र ध्रिये एषा ध्रिये ।

रामः—हा प्रिये जानकि क्वासि ।

सीता—हद्धी हद्धी । अण्णो विअ अज्जउत्तो पमुक्तकण्ठं रोइदि । हा धिक् हा धिक् । अन्य इवार्यपुत्रः प्रमुक्तकण्ठं रोदिति ।

तमसा—वत्से सांप्रतिकमेवैतत् । कर्तव्यानि खलु दुःखितैर्दुःखनिर्वापणानि ।

पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया ।
शोकक्षोभे च हृदयं प्रलापैरेव धार्यते ॥ २९ ॥

विशेषतो रामभद्रस्य बहुप्रकारकष्टो जीवलोकः ।

इदं विश्वं पाल्यं विधिवदभियुक्तेन मनसा
　प्रियाशोको जीवं कुसुममिव घर्मो ग्लपयति ।
स्वयं कृत्वा त्यागं विलपनविनोदोऽप्यसुलभ-
　स्तदद्याप्युच्छ्वासो भवति ननु लाभो हि रुदितम् ॥ ३० ॥

रामः—कष्टं भो कष्टम् ।

येण दृष्टा ॥ २८ ॥ धरामि आर्यपुत्र धरामि । जीवामीत्यर्थः । 'द्वौ मासौ वहह धरामि दिने दिने' इति बोधायनरामायणे ॥ हा धिक् हा धिक् अन्य इवार्यपुत्र प्रमुक्तकण्ठं प्ररुदितः । प्रकृष्टं अधिकं रुदितं अस्य । अन्य इवार्यपुत्र इति ध्वनिः । सांप्रतं इदानीम् । तत्सबन्धि सांप्रतिकं योग्यमिति वार्थः । 'त्रिषु सांप्रतिकं योग्यं' इति विक्रमार्कः । एतत् प्ररुदितम् । निर्वापणानि प्रमार्जनानि ॥ पूरोत्पीडे तटाकस्येति ॥ २९ ॥ पूरैः उत्पीडे उत्पीडने सति परीवाहः जलनिर्गमः । शोकेन क्षोभे सतीत्यर्थः । 'प्रलापोऽनर्थकं वचः' इत्यमरः ॥ २९ ॥ बहुप्रकारं कष्टं यस्मिन् स जीवलोकः मर्त्यभुवनम् ॥ तदेवोपपादयति—इदं विश्वं पाल्यमिति ॥ ३० ॥ विश्वं जगत् । विधिवत् यथाराजधर्मम् । पाल्यं रामेणेति शेषः । अभियुक्तेन अभितः युक्तेन न्यायकरणात् । उचितेनेत्यर्थः । जीवं असुधारणम् । रामस्येत्यनुषङ्गः । त्यागं तव सीताया इति बोध्यम् । असुलभ इति स्वस्यैव अनर्थमूलकत्वादिति भावः । तत् तस्मात् । उच्छ्वास इति दुःखातिशयतः । 'श्वासो महानुच्छ्वासः' इत्यमरशेषः ॥ उच्छ्वासोऽस्तु रुदिते किं फलमत आह—नन्विति । रुदितं लाभो हि । तथा च रुदिते कृते दुःखस्य न्यूनतैव लाभो हि इति भावः ॥ ३० ॥ भो इति मनः प्रति

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१ 'निर्वाणानि' न. २ 'अवधार्यते' न. ३ 'रामभद्रस्य यस्य' क ४ 'बहुतर॰' क-घ-च. ५ 'क्लमयति' घ-च.

दलति हृदयं गाढोद्वेगं द्विधा तु न भिद्यते
वहति विकलः कायो मोहं न मुञ्चति चेतनाम् ।
ज्वलयति तनूमन्तर्दाहः करोति न भस्मसा-
त्प्रहरति विधिर्मर्मच्छेदी न कृन्तति जीवितम् ॥ ३१ ॥

सीता—एवं णेदं । एवं न्विदम् ।

रामः—हे भवन्तः पौरजानपदाः ।

न किल भवतां देव्याः स्थानं गृहेऽभिमतं तत-
स्तृणमिव वने शून्ये त्यक्ता न चाप्यनुशोचिता ।
चिरपरिचितास्ते ते भावाः परिद्रवयन्ति मा-
मिदमशरणैरद्यास्माभिः प्रसीदत रुद्यते ॥ ३२ ॥

वासन्ती—(स्वगतम् ।) अतिगम्भीरमापूरणं मन्युसम्भारस्य । (प्रकाशम् ।) देव अतिक्रान्ते धैर्यमवलम्ब्यताम् ।

रामः—सखि किमुच्यते धैर्यमिति ।

देव्या शून्यस्य जगतो द्वादशः परिवत्सरः ।
प्रणष्टमिव नामापि न च रामो न जीवति ॥ ३३ ॥

सबोधनम् ॥ दलति हृदयमिति ॥ ३१ ॥ 'दलति स्फुटति' इति माठरः । उद्वेगः तीव्रता । विकलं अवयवभूतम् । मोहं मूर्च्छाम् । चेतनां ज्ञप्तिम् । अन्तर्दाहः अन्तःसन्तापः । तनूं भस्मसात् भस्माधीनम् न करोति । विधिः दैवम् । जीवितं जीवम् । अत्र तुशब्दः पादपूरणे ॥ ३१ ॥ एवमेतत् सत्यमिति भावः ॥ न किल भवतामिति ॥ ३२ ॥ स्थानं वासः । ततः तस्मात् । नातिशोचिता किञ्चिच्छोचितेति यावत् । अपिस्संभावनायाम् । पूरणे इति केचित् । ते ते विविधाः । 'भावाः शृङ्गारजाः क्रियाः' इति वामनः । परि परितः द्रवयन्ति आर्द्रीकुर्वन्तीति यावत् । अस्माभिरिदमिति भवद्भिः श्रूयमाणं यथा तथेत्यर्थः । प्रसिद्धमिति केचित् । पश्यमानमित्यन्ये । रुद्यते प्रसीदत रोदनाय किल भवद्भिरेवनत्वादो निर्मित इति भावः ॥ ३२ ॥ मन्युसंभारस्य दैन्यसामग्र्याः । आपूरणं पूर्तिः । अतिक्रान्ते गते सर्वार्थः । कार्ये इति शेषः ॥ देव्या शून्यस्येति ॥ ३३ ॥ 'संवत्सरो वत्सरश्च परिवत्सरः' इति द्विरूपः । नाम देव्या इति शेषः । नामास्या इति वा पाठः । रामो न जीवतीति न जीवत्येवेत्यर्थः । चकारः

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१ 'शोकोद्वेगात्' न, 'गाढोद्वेगः' टी. २ 'तथा द्रवयन्ति' न, 'परिभ्रमयन्ति' घ. ३ 'अपाप्येव' व-घ. ४ 'अवगूढः शोकसागरस्य' व-घ, 'मन्युभारस्य' न. ५ 'तुल स्वीतेनै' घ.

सीता—मोहिदह्मि एदेहिं अज्जउत्तवअणेहिं । मोहितास्म्येतैरार्यपुत्रवचनैः ।

तमसा—एवमेव वत्से ।

नैताः प्रियतमा वाचः स्नेहार्द्राः शोकदारुणाः ।
एतास्ता मधुनो धाराः श्च्योतन्ति सविषास्त्वयि ॥ ३४ ॥

रामः—अयि वासन्ति मया खलु

यथा तिरश्चीनमलातशल्यं
प्रत्युप्तमन्तः सविषश्च दंशः ।
तथैव तीव्रो हृदि शोकशङ्कु-
र्मर्माणि कृन्तन्नपि किं न सोढः ॥ ३५ ॥

सीता—एव्वं ह्मि मन्दभाइणी पुणोवि आआसआरिणी अज्जउत्तस्स । एवमस्मि मन्दभागिनी पुनरप्यायासकारिणी आर्यपुत्रस्य ।

रामः—एवमतिनिष्कंम्पस्तम्भितान्तःकरणस्यापि मम संस्तुतवैस्तुप्रिय वस्तुदर्शनादुद्दामोयमावेगः । तथाहि ।

वेलोल्लोलक्षुभितकरुणोज्जृम्भणस्तम्भनार्थं
यो यो यत्नः कथमपि मया धीयते तं तमन्तः ।
भित्त्वा भित्त्वा प्रसरति बलात्कोऽपि चेतोविकार-
स्तोयस्येवाप्रतिहतरयः सैकतं सेतुमोघः ॥ ३६ ॥

पूरणे । नैव इति वा पाठः ॥ ३३ ॥ मोहितेवार्यपुत्रस्य प्रियवचनै. ॥ नैताः प्रियतमा इति ॥ ३४ ॥ शोकदारुणतया नैताः प्रियतमाः । अत्र भङ्ग्यन्तरेण निदर्शनमाह–एता इति । यद्यपि मधुनो धाराः । तथापि सविषाः श्च्योतन्ति गलन्तीत्यर्थं ॥ ३४ ॥ धैर्यमवलम्बितमेव मयेत्याह–यथा तिरश्चीनमिति ॥ ३५ ॥ सविषः विषेण सहित अग्रदेशो यस्य सव । सविषाग्रदेश । तिर्यग्भवं तिरश्चीनम् । अलातशल्यं अलाताभिसंबन्धलोहाग्रं यथा अन्तः आत्मनि प्रत्युप्तम् । अत्र नदिपत्वं तिरश्चीनत्वमलाताभिसंबन्धश्च बाधातिशयद्योतनायोक्त इति सूक्ष्मदृष्टिभिरूह्यम् । तथैव हृदि तीव्रः तीक्ष्ण. न सोढः किं सोढ एवेत्यर्थ ॥ ३५ ॥ एवमस्मि मन्दभागिनी । अहं पुन पुन. आयासकारिण्यार्यपुत्रस्य । संस्तुताः परिचिताश्च ते वर्गा वृक्षादीनां वर्गा. । 'संस्तव स्यात्परिचय' इत्यमर । 'संस्तुता ज्ञुता.' इति कोपि बभ्राम ॥ वेलोल्लोलेति ॥ ३६ ॥ हेलया लीलया ।

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१ 'स्त.' म. २ 'अतिगूढ' न. ३ 'संस्तुतवहुतर' घ, 'संस्तुतप्रियवस्तु०' न. ४ 'अयायमावेग' न–व. ५ 'लोलोल्लोल' क–घ–च, 'हेलोल्लोल' टी. ६ 'करुणो०' च–टी. ७ 'समाधीयते' न. ८ 'हित्वा हित्वा' न.

सीता—एदिणा अज्जउत्तस्स दुव्वारदारुणारम्भेण दु:खसंखोहेण परिमु- सिअणिअदुक्खं किंपि पमुद्धं मे हिअअं । एतेनार्यपुत्रस्य दुर्वारदारुणारम्भेण दुःखसंक्षोभेण परिमुषितनिजदुःखं किमपि प्रमुग्धं मे हृदयम् ।

वासन्ती—(स्वगतम् ।) कष्टमत्यापन्नो देवः । तदन्यतः क्षिपामि तावत् । (प्रकाशम् ।) चिरपरिचितानिदानीं जनस्थानभागानवलोकनेन मानयतु देवः ।

रामः—एवमस्तु । (इत्युत्थाय परिक्रमति ।)

सीता—संदीवणं जेव्व दुक्खस्स पिअसहीए विणोदणोवाओ त्ति तक्केमि । संदीपन एव तु दुःखस्य प्रियसख्या विनोदनोपाय इति तर्कयामि ।

वासन्ती—(सकरुणम् ।) देव देव

> अस्मिन्नेव लतागृहे त्वमभवस्तन्मार्गदत्तेक्षणः
> सा हंसैः कृतकौतुका चिरमभूद्गोदावरीसैकते ।
> आयान्त्या परिदुर्मनायितमिव त्वां वीक्ष्य बद्धस्तया
> कातर्यादरविन्दकुड्मलनिभो मुग्धः प्रणामाञ्जलिः ॥ ३७ ॥

सीता—दारुणासि वासन्ति दारुणासि । जा एदेहिं हिअअमम्मगूढसल्ल- संघट्टणेहिं पुणो पुणोवि मं मन्दभाइणिं अज्जउत्तं अ संदावेसि । दारुणासि वासन्ति दारुणासि । या एतैर्हृदयमर्मगूढशल्यसंघट्टनैः पुनः पुनरपि मां मन्द- भागिनीमार्यपुत्रं च सन्तापयसि ।

करणानां इन्द्रियाणाम् । **प्रतिहतः** विहतः **रयः** वेगः यस्य सः । लोच- नेति जातावेकवचनम् । **ओघः** प्रवाहः ॥ ३६ ॥ आर्यपुत्रस्य एतेन दुर्वार- दारुणारम्भेण दुःखसंक्षोभेण प्रमुषितनिजदुःखमपि किमपि प्रमुग्धमिव मे हृदयम् । **किमपि** अनिर्वचनीयम् । प्रकर्षेण मुग्धं मूढम् । **अत्यापन्नः** अत्युपस्थितः । कष्टमला इन्द्रदुद्दो भ्रान्तश्च । **आभोगः** परिपूर्णता । सन्दीपनमेव दुःखस्य प्रियसख्या विनोदनोपाय इति मन्ये ॥ **अस्मिन्नेव लतागृहे** इति ॥ ३७ ॥ 'विमनायित स्याद्दुर्मनायित' इति नन्दी । अञ्जलिरिति कथनं कवेश्चातुर्यम् । वैदग्ध्यजनक्रियमाणोऽयं विलासः न तु पुरातनानां सम्प्रदायः । कदाचिदपराधे सति खलु पादपीडनमेवाचरयन्ति-

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१ 'अज्जउत्त.' न–टी. २ 'सन्दीवणाइं' (सन्दीपनानि) च–घ. ३ 'पि- असही विणोद...त्ति मण्णेदि' (प्रियसखी विनोदनोपाय इति मन्यते) घ–च. ४ 'मम्मुग्घाडिअसल्ल' न (मर्मोद्घाटितशल्य).

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राम.—अयि चण्डि जानकि इतस्ततो दृश्यस इव नानुकम्पसे ।

हा हा देवि स्फुटति हृदयं ध्वंसते देहबन्धः
शून्यं मन्ये जगदविरलज्वालमन्तर्ज्वलामि ।
सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा
विष्वङ्मोहः स्थगयति कथं मन्दभाग्यः करोमि ॥ ३८ ॥

(इति मूर्च्छति ।)

सीता—हद्धी हद्धी पुणोवि पमूढो अज्जउत्तो । हा धिक् हा धिक् पुनरपि प्रमूढ आर्यपुत्र ।

वासन्ती—देव समाश्वसिहि समाश्वसिहि ।

सीता—अज्जउत्त म मन्दभाइणिं उद्दिसिअ सअलजीवलोअमङ्गलाधारस्स दे वारवार ससइदजीविअदारुणो दसापरिणामो त्ति हा हदम्हि । (इति मूर्च्छति ।) आर्यपुत्र मां मन्दभागिनीमुद्दिश्य सकलजीवलोकमङ्गलाधारस्य ते वारंवारं संशयितजीवितदारुणो दशापरिणाम इति हा हतास्मि ।

तमसा—वत्से समाश्वसिहि समाश्वसिहि । पुनरत्र पाणिस्पर्श एव सञ्जीवनोपायो रामभद्रस्य ।

तराम्, इत्युच्चैःशिरस । अलौकिकवैदिकपण्डापथमन्य (?) विशेषज्ञ प्रमाणम् ॥ ३७ ॥ या एतैर्हृदयमर्मगूढतरयघट्टनै पुन पुनरपि मां मन्दभागिनीमार्यपुत्राय स्मरयति ॥ हा हा देवि स्फुटतीति ॥ ३८ ॥ हाहेति वीप्सायाम् । देहशब्देनाङ्गानि लक्ष्यन्ते । तेषां बन्ध. परस्परसबन्ध । ध्वंसते ध्वस्तो भवति । अविरलज्वालं यथा तथा । 'मनस्यात्मनि चान्त स्यात्' इति रत्नमाला । तमसि भ्रमे । अन्धे गाढे सति । सीदन् क्लिश्यमान । 'विधुरो दीन' इति शब्दार्णव । आत्मा देह ।'ऋतिर्देह त्रिष्वात्मा' इति हलायुध । अन्त मनसि । अन्त परयामीति दीक्षिता. । मोह मूर्च्छा। विष्वक् अभित । स्थगयति कुण्ठयतीति केदार । मामिति शेष । 'निमित्तेऽपि च कथ' इति शब्दमाला ॥३८॥ हा धिक् हा धिक् पुनरपि प्रमूढ आर्यपुत्र । आर्यपुत्र मां मन्दभागिनीमुद्दिश्य सकलजीवलोकमङ्गलाधारजन्मलाभस्य ते सशयितजीवितदारुणो दशापरिणाम इति हा हतास्मि । संशयितं सञ्जातसशय जीवितं यस्मिन् दशापरिणामे । स चासौ दा-

१ 'दृश्यसे नानु०' न, 'दृश्यसे एव' घ २ 'अविरत' व–घ ३ 'मङ्गलजन्मलाहस्स' (मङ्गल्यजन्मलाभस्य) न, 'मङ्गलाधारजन्मलाभस' टी.

वासन्ती—कथमद्यापि नोच्छ्वसिति। हा प्रियसखि सीते कासि सम्भावयात्मनो जीवितेश्वरम्।

(सीता ससंभ्रममुपसृत्य हृदि ललाटे च स्पृशति।)

वासन्ती—दिष्ट्या प्रत्यापन्नचेतनो रामभद्रः।

रामः—आलिम्पन्नमृतमयैरिव प्रलेपै-
रन्तर्वा बहिरपि वा शरीरधातून्।
संस्पर्शः पुनरपि जीवयन्नकस्मा-
दानन्दादपरमिवादधाति मोहम्॥ ३९॥

(आनन्दनिमीलिताक्ष एव) सखि वासन्ति दिष्ट्या वर्धसे।

वासन्ती—देव कथमिव।

रामः—सखि किमन्यत्। पुनः प्राप्ता जानकी।

वासन्ती—अयि देव रामभद्र क सा।

रामः—(सहर्षसुखमभिनीय।) पश्य नन्वियं पुरत एव।

वासन्ती—अयि देव किमिति मर्मच्छेददारुणैरेभिः प्रलापैः प्रियसखीदुःखदग्धामपि मां पुनर्मन्दभाग्यां दहसि।

सीता—ओसरिदुं इच्छम्मि। एसो उण चिरसंभावसोम्मसीदलेण अज्जउत्तप्फंसेण दीहदारुणं वि झत्ति संदावं हरन्तेण वज्जलेवोवविद्धो

रुणः। दशा अवस्था। जीवितेश्वरं भर्तारम्। धनिश्च। 'जीवितेशः प्रिये यमे' इत्यमरः॥ आलिम्पन्निति॥ ३९॥ आ समन्तात् प्रकृष्टाश्च ते लेपाः। वाशब्दश्चार्थः। 'इवार्थचार्थयोर्वा स्यात्' इति कपिलः। अपिरेवः वाकारश्च पुनरुक्तौ। शरीरधातूनित्यर्थः। 'श्लेष्मादि रसरक्तादि महाभूतानि तद्गुणाः। इन्द्रियाण्यश्मविकृतिः शब्दयोनिश्च धातवः' इत्यमरः। सः पूर्वं कृतः। प्रतिद्धो वा। 'अकस्मात् सहार्थे (सहसार्थे ?) स्यात्' इति कपिलः। 'अकस्मात्' इति महाराष्ट्राः। आनन्दाद्धेतोः। न विद्यते परः यस्मात् अपरः तं मोहं पारवश्यम्। 'मोहो मूर्छापारवश्यतमोमौढ्यभ्रमादिषु' इत्यगस्त्यः। अकस्मात् अहेतुकादानन्दादिति केचित्। तन्न। स्पर्शस्यैव सुखहेतुत्वात्॥ ३९॥ इतोऽपसरणं कर्तुमिच्छामि। एष पुनश्चिरप्रणयसम्भावसौम्यशीतलेन आर्यपुत्रस्पर्शेन दीर्घदारुणमपि झटिति सन्ता-

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१ 'मरुरिव सनोति' क-घ-च. २ 'चिरप्पणअसंभारसोम्म' (चिरप्रणयसंभारसौम्य) न; 'चिरप्पणयसभाव॰' टी. ३ 'उल्लाहअन्तेण' (उल्लाघयता) न-टी. ४ 'लेवोवणद्धो' (लेपोपनद्धः) न-टी.

विअ सिज्जन्तणीसहविवरहत्थो वेअणसीलो अवमो विअ मे हत्थो । अपसर्तुमिच्छामि । एष पुन चिरसद्भावसौम्यशीतलेन आर्यपुत्रस्पर्शेन दीर्घदारुणमपि झटिति सन्ताप हरता वज्रलेपोपनिबद्ध इव स्विद्यति सदविपर्यस्तो वेपनशीलोऽवश इव मे हस्त ।

रामः—सखि कुतः प्रलापाः ।

> **गृहीतो यः पूर्वं परिणयविधौ कङ्कणधरः**
> **सुधासूते. पादैरमृतशिशिरैर्यः परिचितः ।**

सीता—अज्जउत्त सो जेव्व दाणिं सि तुमं । आर्यपुत्र स एवेदानीमसि त्वम् ।

> **रामः**—**स एवायं तस्यास्तुहिननिकरौपम्यसुभगो**
> **मया लब्धः पाणिर्ललितलवलीकन्दलनिभः ॥ ४० ॥**

पमुल्लाघयता वज्जलेवोपनद्ध इव स्विद्यत्स्वेदनिस्सहो चिरलब्धवेविर अवसज्जितो मे हस्त. । आर्यपुत्रविषये स्पर्शेन **वज्रलेपेन उपनद्धः** बद्ध इव स्थित । वज्रलेपेति कथनमतिदार्ढ्यसूचनाय । **स्वेदः निस्सह.** दुस्सह येन । स्विद्यदित्यत्र 'स्वध्या चक्ना' इति जलम् । बहुकालातिपाताद्विप्र लब्धो वञ्चितश्चासौ **वेविरः** सात्त्विकभावात् कम्पनशील इत्यर्थ । देशीयोऽय शब्द । **अवसज्जित.** सज्जीकृत । प्रेमवशादिति भाव । अवे त्युपसर्गो लक्षणया अवधानवाचक ॥ **गृहीतो यः पूर्वमिति** ॥ ४० ॥ धरतीति धर **कङ्कणस्य धरः** । सुधाना सूतिर्यस्मात् । चन्द्रस्य **पादैः** किरणै **अमृतं** जलम् । तद्वत् **शिशिरैः** शीतै । 'शैत्य हि यत्सा प्रकृतिर्जलस्य' इति ईश्वरकृष्णमिश्र. । 'पय कीलालममृतम्' इति । 'अमृत जल' इति च अमरनन्दिनौ । **परिचितः** कृतपरिचय इत्यर्थ । एतेन पाणिस्मजीवन इति व्यज्यते । आर्यपुत्र स एवेदानीमसि त्वम् । **तदितरेति**–तस्या सीताया, इतर स्पर्शकारणात्पाणेरन्य । तस्य करस्य । **औपम्येन** दृष्टान्तेन **सुभगः** मनोहर । 'स्यादौपम्य तु दृष्टान्त' इति **शाश्वतः** । 'अनौपम्या रम्याम्' इति **भगवत्पादाः** । अत्र तस्या इति कथने उभयत्र चारितार्थ्यात् पुनस्तदितरेति कथन कवेरचातुर्यरूपक प्रमाद । 'कन्दलः कन्दगोल' इति कपिल । **तस्याः पाणिः मया लब्ध.** अयेति

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१ 'स्विद्यत्स्वेदनि सह' टी. २ 'चिर सेच्छास्पर्शं' क–घ–च. ३ 'तदितरकरौपम्य' न–टी.

(इति गृह्णाति ।)

सीता—हद्धी हद्धी । अज्जउत्तप्फंसमोहिदाए पमादो क्खु मे संवुत्तो । हा धिक् हा धिक् । आर्यपुत्रस्पर्शमोहितया प्रमादः खलु मे संवृत्तः ।

रामः—सखि वासन्ति आनन्दनिमीलितेन्द्रियः साध्वसेन परवानस्मि । तत् तावदेनां धारय ।

वासन्ती—कष्टमुन्माद एव ।

(सीता ससंभ्रमं हस्तमाक्षिप्यापसर्पति ।)

रामः—हा धिक् प्रमादः ।

करपल्लवः स तस्याः सहसैव जडो जडात्परिभ्रष्टः ।
परिकम्पिनः प्रकम्पी करान्मम स्विद्यतः स्विद्यन् ॥ ४१ ॥

सीता—हद्धी हद्धी । अज्जवि अणवत्थिदभमिदमुद्धघुण्णन्तणअणा ण पज्जवत्थावेमि अत्ताणअं । हा धिक् हा धिक् । अद्याप्यनवस्थितभ्रमितमुग्धघूर्णनयना न पर्यवस्थापयाम्यात्मानम् ।

तमसा—(सस्नेहकौतुकस्मितं निरूप्य ।)

सस्वेदरोमाञ्चितकम्पिताङ्गी
जाता प्रियस्पर्शसुखेन वत्सा ।
मरुन्नवाम्भःप्रविधूतसिक्ता
कदम्बयष्टिः स्फुटकोरकेव ॥ ४२ ॥

येन ॥ ४० ॥ हा धिक् आर्यपुत्रस्पर्शमोहितायाः प्रमादः संवृत्तः । 'स्वेदो हर्षभयक्रन्दादि साध्वसं नयनमीलनम् । तत्याकल्य तथानन्दस्फूर्तिरुन्मादना क्रिया ॥' इति काव्यदीपिकायाम् । उन्मादश्चित्तविभ्रमः । करोति ॥ ४१ ॥ जडः शिशिरः ॥ ४१ ॥ हा धिक् अनवस्थितभ्रमितघूर्णमानं निखिलवेदनं न पर्यवस्थापयाम्यात्मानम् । स्तिमितं निश्चलम् । निरूप्य दृष्ट्वा ॥ **सस्वेदरोमाञ्चितेति** ॥ ४२ ॥ **मरुता** पवनेन **प्रविधूता** नवाम्भसा सिक्तेति क्रमः । व्यर्थोऽपि प्रशब्दः पादपूरकः । **कदम्बयष्टिः** नीपशाखा । 'चित्रकार कोरकाणि' इति माघप्रयोगात् **स्फुटानि कोरकाणि** यस्याः इति केचित् । तन्न, यथा जलधरपटल इत्यादिवत् कोरकाणीत्यसाधु कोरकाः पाठ-स्त्वात्रैव साधु । अत एव 'कोरकः पुमान्' इति, 'समूहे पटलं न ना' इति च विविधव्याख्यानटीकानामलिङ्गानुशासने भगवत्पादानुग्रहात्कविरमर-**सिंहोऽभणीत्** ॥ ४२ ॥ अलहे अवश गतेन नयनाम्भसा स्नापितासि ।

सीता—(स्वगतम् ।) अम्महे अयसेन एदेण अत्ताणएण लज्जाविदम्हि भअवदीए तमसाए । किं त्ति किल एसा मण्णिस्सदि एसो परिच्चाओ एसो अहिसङ्गो त्ति । अहहे अयशसैतेनात्मना लज्जापितास्मि भगवत्या तमसया । किमिति किलैषा मंस्यत एष परित्याग एषोऽभिषङ्ग इति ।

रामः—(सर्वतोऽवलोक्य ।) हा कथं नास्त्येव । नन्वकरुणे वैदेहि ।

सीता—सच्चं अकरुणम्हि जा एव्वविहं तुमं पेक्खन्दी जीवेमि जेव्व । सत्यमकरुणास्मि यैवंविधं त्वां प्रेक्षमाणा जीवाम्येव ।

रामः—क्वासि देवि प्रसीद । न मामेवंविधं परित्यक्तुमर्हसि ।

सीता—अयि अज्जउत्त विप्पदीवं विअ एदं । अयि आर्यपुत्र विप्रतीपमिवैतत् ।

वासन्ती—देव प्रसीद प्रसीद । स्वेनैव लोकोत्तरेण धैर्येण संस्तम्भयातिभूमिं गतमात्मानम् । कुतोऽत्र मे प्रियसखी ।

रामः—व्यक्तं नास्त्येव कथमन्यथा वासन्त्यपि तां न पश्येत् । अपि खलु स्वप्न एष स्यात् । न चास्मि सुप्तः । कुतो रामस्य निद्रा । सर्वथा स एवैष भगवाननेकवारपरिकल्पनानिर्मितो विप्रलम्भः पुनः पुनरनुबध्नाति माम् ।

किमेषा ज्ञास्यति । एष परिवाद एषोऽभिषङ्ग इति । अहहे खेदादिषु । अयशः पाराधीन्यम् । लज्जापिता लज्जां प्रापिता । एष मम खेलर्थः । मुणिस्सदीत्यत्र 'ज्ञो मुणः' इति मुणादेशः । **परिवादः** अपवादः । '**अभिषङ्ग**. अभिनिवेशः' इति **धरणि**. । अकरुणतरास्मि या एवंविधमपि त्वां पश्यन्ती जीवाम्येव । पश्यन्त्येव जीवामीति च चमत्कारः ॥ अयि आर्यपुत्र विप्रतीपमिवैतत् । **एतत्** प्रेमेति शेषः । विशेषेण प्रतीपं प्रतिकूलम् । तथा च परित्यागे कृते एव पुनः प्रेमानुसरणमनुचितमिति भावः । **अतिभूमिं** मर्यादापरपारमिति यावत् । **प्रियसखी** सीता । **अन्यथा** सा यदि स्यात् **कथं न पश्येत्**दिति योज्यम् । **सर्वथा** प्रकारेण । **अनेकवारं** असकृत् **परिकल्पनानि** सङ्कल्पविकल्पादीनि यस्मिन् सः । 'विप्रलम्भस्तु वञ्चना' इति **नामार्णवः** । विप्रलम्भस्य **भगवान्**इति विशेषणं माहात्म्यापादकम् । अत एव 'भगवति निद्रे दयस्व' इति **भट्टाचार्याः** । विप्रलम्भः शृङ्गारविशेष इति केचित् । विप्रयोग इत्यन्ये । उभे अपि अशश्लक्ष्णे ॥ 'मए एव्वं विप्पलद्धो' इत्युत्तरवाक्यविरोधात् । मयैव दारुणया एवं विप्रलब्ध आर्यपुत्र । विप्र-

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१ 'मुणिस्सदि' (ज्ञास्यति) टी. २ 'परिवाद ' टी. ३ 'विवरीद' (विपरीत) क-घ-च. ४ '°भूमिगतविप्रलम्भम्' क-घ-च.

सीता—मए जेव्व दारुणाए विप्पलद्धो अज्जउत्तो । मयैव दारुणया विप्रलब्ध आर्यपुत्रः ।

वासन्ती—देव पश्य पश्य

पौलस्त्यस्य जटायुषा विघटितः कार्ष्णायसोऽयं रथ-
स्ते चैते पुरतः पिशाचवदनाः कङ्कालशेषाः खराः ।
खड्गच्छिन्नजटायुपक्षतिरितः सीतां चलन्तीं वह-
न्नन्तर्व्यापृतविद्युदम्बुद इव द्यामभ्युदस्थादरिः ॥ ४३ ॥

सीता—(सभयम्) अज्जउत्त तादो वावादीअदि अहं वि अवहरिज्जामि । ता परित्ताहि । आर्यपुत्र तातो व्यापाद्यते अहमप्यपह्रिये । तत्परित्रायस्व ।

रामः—(सावेगमुत्थाय) आः पाप तातप्राणसीतापहारिन् क यासि ।

वासन्ती—अयि देव राक्षसकुलप्रलयधूमकेतो क्वेदानीमपि ते मन्युविषय ।

सीता—अम्मो अहं वि उब्भन्तम्हि । अहो अहमप्युद्भ्रान्तास्मि ।

रामः—अन्य एवायमधुना विपर्ययो वर्तते ।

लब्धः वञ्चित परित्यक्तमानेनेति भाव । 'विप्रलब्धस्तु वञ्चित ' इत्यमर ॥ अन्यतो दर्शयन्ती मनो विनोदयति–देवेति ॥ **पौलस्त्यस्य जटायुषेति** ॥ ४३ ॥ **पौलस्त्यस्य** रावणस्य । कृष्णायोमय **कार्ष्णायसः** कृष्णायसस्वन्धी वा । कृष्ण नील च तत् अय लोह तद्विकार इति वा । कार्ष्णायस इति कथन दार्ढ्यातिशयसूचकम् । पिशाचानामिव वदनानि येषा ते । **कङ्कालैः** शरीरास्थिभि । **शेषाः** अनितरा कृशा इति यावत् । अत एव नरेन तावदेन एव चलन्ति इति परीक्ष्य ऋतुपर्णस्य रथे कृशतरा वाजिन योजिता इति **महाभारते** । **खराः** वेगादिषु तुरङ्गाधिकाः । 'खचर' इति **महाराष्ट्राः** । **जटायोः पक्षतिः** पक्षमूलम् । 'जटायुवत्पक्षिरथो न यन्त्र.' इति **योधायनरामायणे** । **चलन्तीं** कम्पमानाम् । **अन्तः** मध्ये । **व्यापृता** स्फुरन्ती **विद्युत्** यस्य । **द्यां** आकाशम् । **अरिः** रावण ॥४३॥ हा आर्यपुत्र तातो व्यापाद्यते । **तातो** जटायु. । **व्यापाद्यते** हन्यते । अहमपि अवह्रीआमि अपह्रिये । अपहृता भवामीत्यर्थ । परित्रायस्व परित्रायस्व । आवेगः संभ्रमातिशय. । **प्रलये** नाशे । **धूमकेतुः** उत्पातविशेष । हे तव **मन्योः** कोपस्य **विषयः** गोचर । अरिरित्यनुषज्यते । अहो उद्भ्रान्तास्मि । **विपर्ययः**

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१ 'पश्यैते' ख–घ. २ 'ज्वलन्तीं' ख–घ. ३ 'अन्तर्व्याकुल' क–ख–ग. ४ '०केतो अद्यापि' ख–घ. ५ 'अन्यथैव एवायमधुना प्रमादो वर्तते' ख–घ.

उपायानां भावादविरतविनोदव्यतिकरै-
विमर्दैर्वीराणां जगति जनितात्यद्भुतरसः ।
वियोगो मुग्धाक्ष्याः स खलु रिपुघातावधिरभूत्
कथं तूष्णीं सह्यो निरवधिरयं त्वप्रतिविधः ॥ ४४ ॥

सीता—णिरवधित्ति हा हदम्हि मन्दभाइणी । निरवधिरिति हा हतास्मि मन्दभागिनी ।

रामः—हा कष्टम् ।

व्यर्थं यत्र कपीन्द्रसख्यमपि मे वीर्यं हरीणां वृथा
प्रज्ञा जाम्बवतोऽपि यत्र न गतिः पुत्रस्य वायोरपि ।
मार्गं यत्र न विश्वकर्मतनयः कर्तुं नलोऽपि क्षमः
सौमित्रेरपि पत्रिणामविषये तत्र प्रिये क्वासि मे ॥ ४५ ॥

सीता—बहुमण्णाविदम्हि तं पुव्वविरह । बहुमानितास्मि तं पूर्वविरहम् ।

रामः—सखि वासन्ति दुःखायैव सुहृदामिदानीं रामस्य दर्शनम् । कियच्चिरं त्वा रोदयिष्यामि । तदनुजानीहि मां गमनाय ।

व्यत्यास ॥ उपायानां भावादिति ॥ उपायानां सामादीनां चतुर्णाम् । भावात् अविरतं सन्ततम् विनोदव्यतिकराः कौतुकव्यापारा येषु । 'विनोद कौतुके हास्ये' इति, 'व्यापारे मुदि सम्बन्धे योगे व्यतिकरे' इति नामार्णवशब्दार्णवौ । विमर्दः सङ्ग्रामैः । रिपुघातः अवधिः अवसानं यस्य । 'वृथार्थेऽपि तूष्णीम्' इति रभसः । 'परित्यागवियोगान्तधाता प्रविलयास्तु ता' इति केदारः ॥ ४४ ॥ निरवधिरिति हा हतास्मि । पूर्ववियोगापेक्षया आधुनिकवियोगस्य वैलक्षण्यमाह ॥ व्यर्थं यत्र कपीन्द्रेति ॥ ४५ ॥ यच्छब्दत्रयेण प्रविलय परामृश्यते । अविषये अगोचरे । तत्र तस्मिन् प्रविलये इति शेष. । यत्रेति पञ्चधा वक्तव्ये त्रिधा कथनं प्रक्रमभङ्ग । 'न स्थातुं न पलायितुं चलितुं नोन्मीलितुं नो हातुं निजजीवितं प्रभवति' इति लीलाधरप्रयोग इव अनुग्राह्य । केचिदविषये इति पाठमाश्रित्य य इत्यध्याहारमुररीचक्रु । तत् कुररीकन्दितमिव परिहास्यम् । यत्रेति प्रायपाठ, प्रतीतस्य प्रातिकूल्यात् । अपिनयमधिकम् ॥ ४५ ॥

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१ 'अनिरल' न. २ '॰व्यतिकर' व. ३ 'जनितजगदत्यद्भुत॰' न. ४ 'कडु' न. ५ 'तु प्रविलय' न, 'निरवधिरिदानीं तु विरह.' घ. ६ 'जाम्बवतो न यत्र' न ७ 'अविषय' घ. ८ 'बहुमाणिदह्मि पुव्वविरहे' न.

सीता—(सोद्वेगमोहं तमसामाश्लिष्य) भअवदि तमसे गच्छदि दाणिं अज्जउत्तो । (इति मूर्च्छति) भगवति तमसे गच्छतीदानीमार्यपुत्रः ।

तमसा—वत्से समाश्वसिहि समाश्वसिहि । नन्वावामायुष्मतोः कुशलवयोर्वर्षवर्धनमङ्गलानि सम्पादयितुं भागीरथीपदान्तिकमेव गच्छावः ।

सीता—भअवदि पसीद। खणमेत्तं वि दाव दुल्लहदंसणं जणं पेक्खामि। भगवति प्रसीद । क्षणमात्रमपि तावद्दुर्लभदर्शनं जनं प्रेक्षे ।

रामः—अस्ति चेदानीमश्वमेधाय सहधर्मचारिणी मे ।

सीता—(सोत्कम्पम्) अज्जउत्त का । आर्यपुत्र का ।

रामः—हिरण्मयी सीताप्रतिकृतिः ।

सीता—(सोच्छ्वासास्रम् ।) अज्जउत्तो दाणिं सि तुमं । अम्महे उक्खादिदं दाणिं मे परिच्चाअलज्जासल्लं अज्जउत्तेण । आर्यपुत्र इदानीमसि त्वम् । अहो उत्खातमिदानीं मे परित्यागलज्जाशल्यमार्यपुत्रेण ।

रामः—तत्रापि तावद्बाष्पदिग्धं चक्षुर्विनोदयामि ।

सीता—धण्णा सा जा एव्वं अज्जउत्तेण बहुमण्णीअदि जा अ अज्जउत्तं विणोदअन्दी आसाणिबन्धणं जादा जीअलोअस्स । धन्या सा यैवमार्यपुत्रेण बहु मन्यते या चार्यपुत्रं विनोदयन्त्याशानिबन्धनं जाता जीवलोकस्य ।

तमसा—(सस्मितस्नेहास्रं परिष्वज्य ।) अयि वत्से एवमात्मा स्तूयते।

बहुमानितासि पूर्वविरह, उद्विग्नेत्यर्थ । **उद्वेगो** भयसम्भ्रम ॥ हा भगवति तमसे गच्छतीदानीमार्यपुत्र । **वर्षवर्धनं** अब्दपूर्ति । भगवति प्रसीद । क्षणं तावद्दुर्लभदर्शनमार्यपुत्रं पश्यामि । क्षणमिति पाठस्साधु । दुर्लभेति ध्वनि । आर्यपुत्र का । आर्यपुत्र इदानीमसि त्वम् । अहहे उत्खातमिदानीं परित्यागलज्जाशल्यमार्यपुत्रेण । **उत्खातं** आकृष्टम् । **तत्रापि** कनकसीताप्रतिकृतावित्यर्थ । **चक्षुः** वर्म । धन्या खलु सा या एवमार्यपुत्रेण बहु मन्यते या आर्यपुत्रं विनोदयन्ती आशाबन्धनं जाता जीवलोकस्य । जीवलोकस्येह-परस्य । अथवा—गोपीकृष्ण सीताराम इत्यादौ यथा गोपीयुक्तकृष्ण सीतायुक्त-राम इति समार्थीयते । तथा प्रकृते जीवयुक्ता लोका भुवनानि यस्मिन् तस्य **जीवलोकस्य** रामस्येत्यर्थ । जीवलोक इत्युपलक्षणम् । तथा च जीवलोकस्य रामस्य चाभेद सिद्ध । अत एव 'विश्वं विष्णु' इति । 'वासनाद्वासुदेवस्य' इत्यादि पौराणिका इति । **आशेति** यथा रामं विहाय आशा न निर्गच्छेत् ।

सीता—(सलज्जमधोमुखी स्वगतम्) परिहसिदह्मि भअवदीए । परिहसितास्मि भगवत्या ।

वासन्ती—महानयं व्यतिकरोऽस्माकं प्रसादः । गमनं प्रति यथा कार्यहानिर्न भवति तथा कार्यम् ।

सीता—पडिऊला दाणि मे वासन्दी संवुत्ता । प्रतिकूलेदानीं मे वासन्ती संवृत्ता ।

तमसा—वत्से एहि गच्छाव· ।

सीता—(सकष्टम्) एव्वं करेह्म । एवं कुर्वे ।

तमसा—कथं वा गम्यते । यस्मात्तव

प्रत्युप्तस्येव दयिते तृष्णादीर्घस्य चक्षुपः ।
मर्मच्छेदोपमैर्यत्नैः संनिकर्षो निरुध्यते ॥ ४६ ॥

सीता—णमो णमो अपुव्वपुण्णजणिदसणाणं अज्जउत्तचलणकमलाणं।

तथा आशाया बन्धन जातेति भाव । **सस्मितेति**–सीताप्रतिष्ठनिर्व्याजेन आत्मानमेव स्तौति इति सिताभिर्भाव , रामः प्रतिकृतावप्येवमनुरक्त इति स्नेदसन्दर्भ । ईश्वयोरीदृशी दशेलत्सोदय । एवमादिषु तेषु तेषु स्थलेषु ते ते हेतव कुशाग्रबुद्धिभिरूह्या । आत्मेति—त्वं सीतेति यावत् । परिहसितास्मि भगवत्या । अनुजानीहि मा गमनायेति वादिनं रामं प्रत्याह— **महानिति** । **व्यतिकरः** सन्तोष । 'मुदि व्यतिकर ' इति नामार्णव । **गमनं प्रति** प्रमादस्तवेति शेष । अस्माक महान्व्यतिकरोऽयमित्यन्वय । **कार्येति**—तदेहि संभावयाम्यानिति द्वितीयाङ्कपूर्तौ शम्बूकोर्क्त भगवदगस्त्यसन्दर्शनरूपकार्यमिति भाव । प्रतिकूला इदानीं मे वासन्ती संवृत्ता । एवं कुर्व· । गमनमिति प्रयाससाध्यमित्याह–**प्रतीति** । **दयिते** इति सीता प्रति संबोधनचमत्कारः । वस्तुत· दयिते भर्तरि रामभद्रे ॥ **प्रत्युप्तस्येवेति** ॥ ४६ ॥ **प्रत्युप्तस्येव** स्थितस्येत्यर्थ । **तृष्णा** दर्शनेच्छा **दीर्घा** यस्मिन् । तस्य **चक्षुपः** । **संनिकर्षः मर्मच्छेदोपमैः** अरुन्तुदै **यत्नैः** साहसै । **निरुध्यते** अतिबलात्कारादितस्त्वमन्यन नीयसे इति भाव । चक्षुष इति जातावेकवचनम् । 'विपुलं चक्षुषि विस्तृतं नितम्बे' इति **गौडपादाचार्याः** । 'चरणं शरण त्वदीय'· इति **श्रीकालहस्तीश्वरशतके वरदन्तश्च** ॥ ४६ ॥ नमस्सुकृतपुण्यजन-

१ 'गमनं पुनर्यथा' क. २ 'तथास्ताम्' क–घ–व. ३ '°च्छेदपरैर्वैराकर्षो न समाप्यते' क–घ–व. ४ 'सुक्दिपुण्णजणदसणिज्जाण' (सुकृतपुण्यजनदर्शनीयाना) न–टी.

नमो नमोऽपूर्वपुण्यजनितदर्शनाभ्यामार्यपुत्रचरणकमलाभ्याम् । (इति मूर्च्छति)

तमसा—वत्से समाश्वसिहि समाश्वसिहि ।

सीता—(समाश्वस्य ।) किअच्चिरं वा मेहन्तरेण पुण्णिमाचन्दस्स दंसणं । कियच्चिरं वा मेघान्तरेण पूर्णिमाचन्द्रस्य दर्शनम् ।

तमसा—अहो संविधानकम् ।

एको रसः करुण एव निमित्तभेदा-
द्भिन्नः पृथक्पृथगिवाश्रयते विवर्तान् ।
आवर्तबुद्बुदतरङ्गमयान्विकारा-
नम्भो यथा सलिलमेव हि तत्समस्तम् ॥ ४७ ॥

रामः—अयि विमानराज इत इतः ।

दर्शनीयाभ्यामार्यचरणाभ्याम् । सुकृतपुण्येति पुनरुक्तिविरोधः । सुष्ठु कृतपुण्या इति परिहारः । ते च ते जनाः । शोभनं कृत्यं कृतं येन सः सुकृतः स चासौ पुण्यजनः राक्षसः विभीषण इति यावत् । कियच्चिरं मे बाष्पान्तरेण पूर्णचन्द्रस्य दर्शनम् । अन्तरेण बाष्पस्योदयात् पूर्वक्षणरूपेण अवकाशेनेत्यर्थः । 'अन्तरमवकाशे' इत्यमरः । रामसुखपूर्णचन्द्रस्य बाष्पसङ्घट्टेन मुखेन्दुदर्शनम्, न तु सौलभ्येनेति भावः ॥ कविस्तमसासारव्याजेनात्मनैपुण्यं स्तुवन् नाटकविरुद्धमङ्गल्येतरदैन्यभरितकरुणरसप्राधान्यदोषं दर्शन (?) क्रमेण परिहरति— अहो इति । अहो आश्चर्यं ॥ **एको रसः करुण इति** ॥ ४७ ॥ **निमित्तभेदात्** कारणविच्छित्तिविशेषात् । **भिन्नः** भेदितः सन् । **पृथक् पृथक्** अन्यरसात्मनेति यावत् । **विवर्तान्** विपरीतपरिणामान् **आश्रयते** भजति । 'कललपरिणामे स्याद्विवर्ते' इति कपिलः । अत्र करुणरस एव अन्यरसत्वेनापि परिणत इति फलितोऽर्थः । क्वचिद्द्वीपे भस्मसात्कृतवेत्रलताजालेषु स्थलेषु सतः कदलीवनाविर्भाव इति प्रसिद्धिः तद्वदिहाप्युन्नेयमिति कवेस्तात्पर्यम् । 'स्यादावर्तोऽम्भसां भ्रमः' इत्यमरः । **यथा** आश्रयते इत्यध्याहारः । **समस्तं तत्** आवर्तादिकं **सलिलमेव हि** । तथा च आवर्तबुद्बुदतरङ्गाद्युपाधिभिः भिन्नं सदप्यम्भः वस्तुत एकमेव । तथा शृङ्गारादिरसोपाधिभिर्भिन्न इव दृश्यमानोऽपि करुणो रसः अन्यतस्तदभिन्नः सन् एक एवेति भावः ॥ अस्मिन् पद्ये केचिदारम्भशूरा 'ब्रह्मापि नरं न रञ्जयति' इति **भर्तृहरिगिरा** [illegible]दर्शनमवन्तीति दिक् ॥ ४७ ॥ **इत इतः** आगच्छेति शेषः ॥ अथ मधुरैनेव

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१ 'मे बाष्पान्तरेण' टी. २ 'न पुनश्चन्द्रदर्शनात्' न; 'पूर्णचन्द्रस्स दर्शनम्' टी.

(सर्वे उत्तिष्ठन्ति)

तमसावासन्त्यौ—(सीतारामौ प्रति ।)

अवनिरमरसिन्धुः सार्धमस्मद्विधाभिः
स च कुलपतिराद्यश्छन्दसां यः प्रयोक्ता ।
स च मुनिरनुयातारुन्धतीको वसिष्ठ-
स्त्वयि वितरतु भद्रं भूयसे मङ्गलाय ॥ ४८ ॥

(इति निष्क्रान्ताः सर्वे ।)

॥ तृतीयोऽङ्कः ॥

पूरदेवीति न्यायमनुसरन् कविर्निर्दिशन् (?) इति सततसङ्कोचपरिचितेषु अन्यापदेशेन सन्दर्भमनुबध्नन् कथा वाचनुदिशति—तमसेति । प्रति उद्दिश्य । अत्र कलत्रद्वयम् ॥ अवनिरमरसिन्धुरिति ॥ ४८ ॥ अवनिः पृथिवी अमरसिन्धुः गङ्गा । अलच्छन्देन तमसावासन्त्यौ परामृश्येते । सार्धं सह । सः कुलपतिः । 'कुलं गृहेऽपि' इत्यमरः । गृहस्थाश्रमवत्त्व इति यावत् । पुराणवक्ता पूर्वं व्यास इति भावः । 'गृहं गृहपति' इति श्रुतिः । यदछन्दसां नानाविधवेदानाम् । आद्यः परं प्रयोक्ता । 'आद्यो वरेऽपि' इति हैमः । आद्य प्रथम इति केचित् । तथा ॥ वेदाद्यनन्त-रतया वाल्मीकिवदेवेषां छन्दसां कविर्वेदव्यासादिना सह महर्षये वसुन्धरे पराक्रमस्य नन्दनो वनदोहितुर्निर्दिष्टस्य 'रघु पठन्ति स्वप्नं' इति मृत्युञ्जयस्तोत्रच्छन्दोऽवतारेषु आद्य वाग्मीति प्रथमा कविरेषः सन-मन्नेन । सः प्रसिद्धः । अनुपदा अनुचरा अरुन्धती यं अनुयातारुन्धतीकः । अनुयातेति ध्वनिः । तत्र कृते इति शेषः । लाये इति वा पाठः । 'निरर वारिद वरि दवतुरे' इति भास्करसिद्धाः । भद्रं येनोक्त कल्याणम् । 'भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभि' इति श्रुते । श्रेयसे श्रेयस 'श्रेयान् श्रेष्ठ' इत्यमरः । मङ्गलाय उत्सवाय । 'उत्सवेऽपि च मङ्गलम्' इति हेमचन्द्रः । एतेन कर्मश्रेयोनिष्ठता सम्बन्धार्थान्यामैक्यद्वन्द्व प्रसाद कर्णोनेति वदन्ति केचिद्बहुन्नपराक्रम् । चकार एकोऽधिकः ॥ अथवा—श्रेयसे मुक्तये । 'श्रेयस्तु मुक्तिनिःश्रेयसो' इति नानार्थे । मङ्गलाय च इति योज्यम् । अत्र उत्तरदानने विशेषः प्रसादम् । दिव्यदर्शिन्या शिवानिचरनति नेन्दरेन ॥ ४८ ॥ इति महाराज* उत्तररामचरितव्याख्याने तृतीयोऽङ्कः समाप्तः ॥ इति तृतीयोऽङ्कः ॥

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१ 'नद' न. २ 'श्रेयसे' टी.

* प्रथम द्वितीय तृतीयानां टीका यत्र मुद्रित ग्रन्थेनानुसृतम्.

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशतस्तापसौ ।)

एकः—सौधातके दृश्यतामद्य भूयिष्ठसंनिधापितातिथिजनस्य समधिकारम्भरमणीयता भगवतो वाल्मीकेराश्रमपदस्य । तथाहि ।

> नीवारौदनमण्डमुष्णमधुरं सद्यःप्रसूताप्रिया-
> पीतादभ्यधिकं तपोवनमृगः पर्याप्तमाचामति ।
> गन्धेन स्फुरता मनागनुसृतो भक्तस्य सर्पिष्मतः
> कर्कन्धूफलमिश्रशाकपचनामोदः परिस्तीर्यते ॥ १ ॥

सौधातकिः—साअदं अणेअप्पआराणं जिण्णकुच्चाणं अणज्झाअकारआणं । स्वागतमनेकप्रकाराणां जीर्णकूर्चानामनध्यायकारणानाम् ।

प्रथमः—(विहस्य ।) अपूर्वः कोऽपि ते बहुमानहेतुर्गुरुषु सौधातके ।

अथ चतुर्थोऽङ्कः ॥ अथ तावदागामिवचनसन्दर्भानुरोधादरुन्धतीजनकादिप्रवेशसूचकौ निष्कम्पयिष्यन् कविः तदनुभूतमिश्रविष्कम्भकाख्य मिश्रविष्कम्भमुपकमते—तत इति ॥ एकः दाण्डायनिरित्यर्थः । मुनानक्षत्रस्य सौधातकिः । नयेति ध्वनिः । समधिकतरेति शान्त पाठ पुनरुक्ते । समधिकेति अधिकतरेति च मुनार्थौ । भागो माहात्म्यम् । पदं स्थानम् । तदेव वर्णयति—नीवारौदनमिति ॥ १ ॥ सद्यःप्रसूतया प्रियया । पीतादभ्यधिकं सुदुर्वारमिति यावत् । नीवाराः तृणधान्यानि । तदोदनमण्डं रसाग्रम् । 'स्तानेऽग्रे मण्डम्' इत्यमरः । 'कञ्जी' इति द्राविडाः । पर्याप्तं यथेप्सितम् । आचामति पिबति । 'चूसतीति' माण्डरः । मनाक् ईषत् । स्फुरता स्फुटमवता । सर्पिष्मतः घृतयुक्तस्य भक्तस्य अन्नस्य गन्धेनानुसृतः अन्वितः । शाकानां भक्ष्यपत्राणाम् । पचनं पाकः । तस्यामोदः परिमलः । 'परिस्तीर्यते प्रथते' इति श्रीनाथः । 'कर्कन्धूर्बदरी' इति, 'गन्धः परिमलामोदौ' इति हारावलीविश्वादौ ॥ 'हरिस्यालि सुधाऽऽदार्के' इति सततशास्त्राम् ॥ १ ॥ स्वागतमनेकप्रकारेभ्यो जीर्णकूर्चेभ्योऽनध्यायकारणेभ्यः । 'शिष्टमागमनस्यादौ सहपाठिविपश्चितः ।' इति समवतारिति । देवा लीति देवीपरमेन्द्र । 'कूर्चोऽस्त्री पुंसः पिशुकर्त्तरिके' इति

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१ 'स्वागतं अनेकप्रकाराणां जीर्णकूर्चानां अनध्यायकारणानां' (अनध्यायकारणानां) मकारः स्वितेषभूतमद जीर्णकूर्चानाम्) व-घ.

सौधातकिः—भो दण्डाअण किणामहेओ एसो महन्तस्स त्थविरस- त्थस्स धुरंधरो अज्ज अदिही आअदो । भो दाण्डायन किंनामधेय एष महतः स्थविरसार्थस्य धुरन्धरोऽयातिथिरागतः ।

दाण्डायनः—धिक्प्रहसनम् । नन्वयमृष्यशृङ्गाश्रमादरुन्धतीपुरस्कृतान् महाराजदशरथस्य दारानधिष्ठाय भगवान्वसिष्ठः प्राप्तः । तत्किमेवं प्रलपसि ।

सौधातकिः—हुं वसिट्ठो । हुं वसिष्ठः ।

दाण्डायनः—अथ किम् ।

सौधातकिः—मए उण जाणिदं वग्घो वा विओ वा एसोत्ति । मया पुनर्ज्ञातं व्याघ्रो वा वृको वैष इति ।

दाण्डायनः—आः किमुक्तं भवति ।

सौधातकिः—जेण परावडिदेण जेव्व सा वराई कविला कल्लाणी मड- मडाइआ । येन परापतितेनैव सा वराकी कपिला कल्याणी मडमडायिता ।

दाण्डायनः—समांसो मधुपर्क इत्याम्नायं बहुमन्यमानाः श्रोत्रियाया- भ्यागताय वत्सतरीं महोक्षं वा महाजं वा निर्वपन्ति गृहमेधिनः । तं हि धर्मं धर्मसूत्रकाराः समामनन्ति ।

सौधातकिः—भो णिग्गिहीदोसि । भो निगृहीतोऽसि ।

दाण्डायनः—कथमिव ।

सौधातकिः—जेण आअदेसु वसिट्ठमिस्सेसु वच्छदरी विससिदा । अज्ज जेव्व पच्चाअदस्स राएसिणो जणअस्स भअवदा वम्मीइणा दहिमहूहिं जेव्व

ससारावर्तं । 'दाडी' इति महाराष्ट्राः । अणज्झाअ इत्यत्र 'ध्यह्योर्झ' इति झत्वम् ॥ भो दाण्डायन किंनामधेय इदानीमेष महत स्थविरसार्थस्य धुरन्धरोऽयातिथिरागत । दण्डायनस्यापत्यं दाण्डायनिः । सार्थः सङ्घः । प्रहास प्रकर्षेण हासम् । करोषीति शेष । अधिष्ठायेति-दारानुद्दिश्य अधि- ष्ठानं नियन्तृत्वमधिगम्येति यावत् । हुं वसिष्ठ । मया पुनर्ज्ञातं व्याघ्र कोऽ- प्येष इति । आः कोपे । किं प्रश्ने । येनागच्छतैव सा वराकी कपिला मड-

१ 'भण्डाअण' व-घ. २ 'इथिआसत्थस्स' क-न. ३ 'अज्ज चीरधारओ' व-घ ४ 'वग्घो त्ति एसोत्ति' न, 'व्याघ्र. कोऽप्येष इति' टी. ५ 'तेण' व-घ. ६ 'कल्लाणी बलामोडिअ' न. ७ एतन्नास्ति न-पुस्तके. ८ 'पचन्ति' न. ९ '°मेधिन इति हि' व-घ. १० 'पच्चागदस्स' (पर्यागतस्य) क-व.

णिव्वत्तिदो महुवक्को । वच्छदरी उण विसज्जिदा । येनागतेषु वसिष्ठमिश्रेषु वत्सतरी विशसिता । अद्यैव प्रत्यागतस्य राजर्षेर्जनकस्य भगवता वाल्मीकिना दधिमधुभ्यामेव निर्वर्तितो मधुपर्कः । वत्सतरी पुनर्विसर्जिता ।

दाण्डायनः—अनिवृत्तमांसानामेवं कल्पमृषयो मन्यन्ते । निवृत्तमांसस्तु तत्रभवान् जनकः ।

सौधातकिः—किंणिमित्तं । किंनिमित्तम् ।

दाण्डायनः—स तदैव देव्याः सीतायास्तादृशं दैवदुर्विपाकमुपश्रुत्य वैखानसः संवृत्तः । तदास्य कतिपये संवत्सराश्चन्द्रद्वीपतपोवने तपस्तप्यमानस्य ।

सौधातकिः—तदो किंत्ति आअदो । ततः किमित्यागतः ।

दाण्डायनः—चिरन्तनप्रियसुहृदं भगवन्तं प्राचेतसं द्रष्टुम् ।

सौधातकिः—अवि अज्ज संबन्धिणीहिं समं संवुत्तं से दंसणं ण वेत्ति । अप्यद्य सम्बन्धिनीभिः समं संवृत्तमस्य दर्शनं न वेति ।

दाण्डायनः—संप्रत्येव भगवता वसिष्ठेन देव्याः कौसल्यायाः सकाशं भगवत्यरुन्धती प्रहिता स्वयमुपेत्य वैदेहो द्रष्टव्य इति ।

सौधातकिः—जह एदे थविरा परप्परं मिलिदा तह अम्हे वि बडुएहिं सह मिलिअ अणज्झाअमहुस्सवं खेलन्तो मणेम्ह । अहं कुत्थ सो जणओ । (इति परिक्रान्तः ।) यथैते स्थविराः परस्परं मिलितास्तथावामपि बटुभिः सह मिलित्वानध्यायमहोत्सवं खेलन्तो मानयावः । अथ क्व स जनकः ।

मडामिता । 'वराको नीचदीनयो' इति नानार्थमञ्जरी । मडमडेतिशब्दानुकारः । वपाकृतेत्यर्थः । आम्नायं वेदम् । भो निगृहीतोऽसि । यदागतेषु वसिष्ठमिश्रेषु एवमद्यैव प्रत्यागताय राजर्षये भगवता वाल्मीकिना दधिमधुभिरेव निर्वर्तितो मधुपर्कः वत्सतरी पुनर्विसर्जिता । मिश्रशब्दः पूजायाम् ॥ 'निवृत्तमांसो निर्मांसो वृत्तमांसस्तु मांसदः ।' इति, 'कल्प स्याद्विधिः' इति केदारकपिलौ । किंनिमित्तम् । 'स तु वैखानसो यः स्याद्युक्ताचारो जितेन्द्रियः ।' इत्यमरमाला । ततः किमित्यागतः । ततः चन्द्रद्वीपतपोवनादपि । अद्य सम्बन्धिनीभिस्समं निवृत्तमस्य दर्शनं न वेति । यथैते सर्वे स्थविराः परस्परं मिलिताः तथा वयमपि बटुभिः सह मिलिताः अनध्यायम-

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१ 'स्यादुरन्ति केचित्' म. २ 'संभावेम्ह' (संभावयाव.) क-ख-घ. ३ 'अह...जणओ' इत्येतन्नास्ति क-ख-घ-पुस्तकेषु.

सोधातकि —भो दण्डाअण किणामहेओ एमो महत्तस्स ठविरेस-त्थस्स धुरघरो अज्ज अदिही आअदो । भो दाण्डायन किंनामधेय एष महत स्थविरसार्थस धुरन्धरोद्यातिथिरागत ।

दाण्डायन —चित्रप्रहसनम् । नन्वयमृष्यशृङ्गाश्रमादरुन्धतीपुरस्कृतान् महाराजदशरथस्य दारानधिष्ठाय भगवान्वसिष्ठ प्राप्त । तत्किमेव प्रलपसि ।

सौधातकि —हु वसिट्ठो । हु वसिष्ठ ।

दाण्डायन —अथ किम् ।

सौधातकि —मए उण आणिद वग्घो वा विओ वा एसोत्ति । मया पुनर्ज्ञात व्याघ्रो वा वृको वैष इति ।

दाण्डायन —आ किमुक्त भवति ।

सोधातकि —जेणें परावडिदेण जेव्व सा वराई कविला कल्लाणी मड मडाइआ । येन परापतितेनैव सा वराकी कपिला कल्याणी मडमडायिता ।

दाण्डायन —समासो मधुपर्क इत्याम्नाय बहुमन्यमाना श्रोत्रियाया भ्यागताय वत्सतरीं महोक्ष वा महाँज वा निर्वपन्ति गृहमेधिनें । त हि धर्म धर्मसूत्रकारा समामनन्ति ।

सोधातकि —भो णिग्गिहीदोसि । भो निगृहीतोऽसि ।

दाण्डायन —कथमिव ।

सोधातकि —जेण आअदेसु वसिट्ठमिस्सेसु वच्छदरी विससेदा । अज्ज जेव्व पँचाअदस्स राएसिणो जणअस्स भअवदा वम्मीइणा दहिमहूहिं जेव्व

ससारावत । दानी इति महाराष्ट्रा । अणज्झाअ इत्यत्र 'ध्यह्योर्झ' इति झत्वम् ॥ भो दाण्डायन त्रिनामधेय इदानीमेष महत स्थविरसार्थस्य धुरन्धरोऽद्यातिथिरागत । दण्डायनस्यापत्य दाण्डायनि । सार्थ सङ्घ । प्रहास प्रकर्षेण हासम् । करोषीति शेष । अधिष्ठायेति-दारानुद्दिश्य अधिष्ठान नियन्तृत्वमधिगम्येति यावत् । हु वसिष्ठ । मया पुनर्ज्ञात व्याघ्र कोऽप्येष इति । आ कोपे । किं प्रश्ने । येनागच्छतैव सा वराकी कपिला मड

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१ 'भण्णाअण घ-घ २ 'इथिआसत्थरस क-न ३ 'अज्ज चीरधारओ' च-घ ४ 'वग्घो विअ एसोत्ति' न, 'व्याघ्र कोप्येष इति टी ५ 'वेण' च-घ ६ 'कल्लाणी बडामोडिअ' न ७ एतन्नास्ति न-पुस्तके ८ 'पचन्ति' न ९ '°मेधिन इति हि' च-घ १० 'पञ्चागदस्स' (पर्यागतस्य) क-घ

णिव्वत्तिदो महुवक्को । वच्छतरी उण विसज्जिदा । येनागतेषु वसिष्ठमिश्रेषु वत्सतरी विशसिता । अद्यैव प्रत्यागतस्य राजर्षेर्जनकस्य भगवता वाल्मीकिना दधिमधुभ्यामेव निर्वर्तितो मधुपर्कः । वत्सतरी पुनर्विसर्जिता ।

दाण्डायनः—अनिवृत्तमांसानामेवं कल्पमृषयो मन्यन्ते । निवृत्तमांसस्तु तत्रभवान् जनकः ।

सौधातकिः—किंणिमित्तं । किंनिमित्तम् ।

दाण्डायनः—स तदैव देव्याः सीतायास्तादृशं दैवदुर्विपाकमुपश्रुत्य वैखानसः संवृत्तः । तथास्य कतिपये संवत्सराश्चन्द्रद्वीपतपोवने तपस्तप्यमानस्य ।

सौधातकिः—तदो किंत्ति आअदो । ततः किमित्यागतः ।

दाण्डायनः—चिरन्तनप्रियसुहृदं भगवन्तं प्राचेतसं द्रष्टुम् ।

सौधातकिः—अवि अज्ज संबन्धिणीहिं समं संवुत्तं से दंसणं ण वेत्ति । अप्यद्य सम्बन्धिनीभिः समं संवृत्तमस्य दर्शनं न वेति ।

दाण्डायनः—संप्रत्येव भगवता वसिष्ठेन देव्याः कौसल्यायाः सकाशं भगवत्यरुन्धती प्रहिता स्वयमुपेत्य वैदेहो द्रष्टव्य इति ।

सौधातकिः—जह एदे इविरा परप्परं मिलिदा तह अह्मे वि वडुएहिं सह मिलिअ अणज्झाअमहुस्सवं खेलन्तो मणेह्मे । अहं तुय सो जणओ । (इति परिक्रान्तः ।) यथैते स्थविराः परस्परं मिलितास्तथावामपि बटुभिः सह मिलित्वानध्यायमहोत्सवं खेलन्तौ मानयावः । अथ क स जनकः ।

मडायिना । 'वराको नीचदीनयोः' इति **नानार्थमञ्जरी** । मडमडेतिशब्दानुकारः । उपाकृतेत्यर्थं । **आम्नायं** वेदम् । मो निगृहीतोऽसि । यदागतेषु वसिष्ठमिश्रेषु एवमद्यैव प्रत्यागताय राजर्षये भगवता वाल्मीकिना दधिमधुभिरेव निर्वर्तितो मधुपर्कः वत्सतरी पुनर्विसर्जिता । **मिश्रशब्दः पूजायाम्** ॥ 'निवृत्तमांसो निर्मांसो वृत्तमांसस्तु मामलः ।' इति, 'कल्पः स्याद्विधिः' इति **केदारकपिलौ** । किंनिमित्तम् । 'स तु वैखानसो यः स्यादुक्ताचारो जितेन्द्रियः ।' इत्य**मरमाला** । ततः किमित्यागतः । ततः चन्द्रद्वीपतपोवनादपि । अद्य संबन्धिनीभिस्समं निर्वृत्तमस्य दर्शनं न वेति । यथैते सर्वे स्थविराः परस्परं मिलिताः तथा वयमपि बटुकैः सह मिलिताः अनध्यायम-

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१ 'स्यादृरन्ति केचित्' न. २ 'समानेम्ह' (संमानयावः) क-ख-घ. ३ 'अइ...जणओ' इत्येतन्नास्ति क-ख-घ-पुस्तकेषु.

दाण्डायन —तथाय महावादी पुराणराजर्षिर्जनक प्राचेतसवसिष्ठावुपास्य सम्प्रत्याश्रमस्य बहिर्वृक्षमूलमधितिष्ठति । य एष.

हृदि नित्यानुषक्तेन सीताशोकेन तप्यते ।
अन्त प्रसृप्तदहनो जरन्निव वनस्पतिः ॥ २ ॥

(इति निष्क्रान्तौ ।)

मिश्रविष्कम्भ ।

[तत प्रविशति जनक ।]

जनक.—अपत्ये यत्तादृग्दुरितमभवत्तेन महता
विषक्तस्तीव्रेण व्रणितहृदयेन व्यथयता ।
पटुर्धारावाही नव इव चिरेणापि हि न मे
निकृन्तन्मर्माणि क्रकच इव मन्युर्विरमति ॥ ३ ॥

कष्ट एव नाम जरया दु खेन च दुरासदेन भूय पराकसान्तपनप्रभृतिभिस्तपोभिरात्तरसधातुरवष्टम्भो नाद्यापि मम दग्धदेह पतति । अन्धतामिस्रा ह्यसूर्या नाम ते लोकास्तेभ्य प्रतिविधीयन्ते य आत्मघातिन इत्येवमृषयो मन्यन्ते । अनेकसंवत्सरातिक्रमेऽपि प्रतिक्षणपरिभावनास्पष्टनिर्भास

होत्सव खेलन्तो मानयाम । अय क स जनक । तथा अनिर्वचनीय इत्यर्थ । पुराण अनादि च तत् ब्रह्म वेद । 'वेदस्तत्त्व तपो ब्रह्म' इत्यमर ॥ **हृदि नित्यानुषक्तेनेति** ॥ २ ॥ **अन्त** कोटरान्तरे । **जरन्** जीर्ण । 'तैरपुष्पाद्वनस्पति' इत्यमर ॥ २ ॥ **इति मिश्रविष्कम्भ** ॥ 'उदात्तनीचपात्रोक्तो मिश्रविष्कम्भ उच्यते' इति **रूपकादर्शोक्ते** ॥ **अपत्ये यत्तादृगिति** ॥ ३ ॥ **अपत्ये** सीतायाम् । **दुरितं** अपवादरूप पापम् । तेन पापेन **विषक्त** विशेषेण सक्त । पृथु महान् । **धारावाही** अविच्छिन्नधार । अत एव **चिरेणापि** बहुकाले गतेऽपि **नव**. **इव** स्थित । **क्रकच**. 'करवत' इति **महाराष्ट्रा** । **मन्यु** न विरमति हि । 'मन्युर्दैन्ये क्रतौ क्रुधि' इत्यमर ॥ ३ ॥ एव नाम कष्टमिति वाक्यखण्ड । **दुरासदं** दु खविशेषणम् । स्वय स्फात यथा तथा **पराकसान्तपनप्रभृतिभि** कृच्छ्ररूपैस्त**पोभिरपि** उपलक्षित इत्यर्थ । 'रसा रक्तादय' इति, 'इन्द्रियाणि पृथिव्यादि पञ्चभूतानि धातव' इति, अवष्टम्भाश्रयाधारा' इति रद्रशाश्वतहेमचन्द्रा ।

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१ 'तदय' क-घ-च २ 'ज्वलनिव' ख-घ ३ 'तपोभि शोषितात्त शरीरधातोरवष्टम्भ एव महानधारि न पतति' न; 'धातुरनुपयुज्यमान' ख-घ ४ 'लोका प्रेत्य तेभ्य' न

प्रत्यग्र इव न मे दारुणो दुःखसंवेगः प्रशाम्यति। अयि मातर्देवयजनसम्भवे सीते ईदृशो निर्माणभागः परिणतो येन लज्जया स्वच्छन्दमाक्रन्दितुमपि न शक्यते। हा पुत्रि भगवति वसुन्धरे सत्यमतिदृढासि।

अनियतरुदितस्मितं विराज-
त्कतिपयकोमलदन्तकुड्मलाग्रम्।
वदनकमलकं शिशोः स्मरामि
स्खलदसमञ्जसमञ्जु जल्पितं ते ॥ ४ ॥

त्वं वह्निर्मुनयो वसिष्ठगृहिणी गङ्गा च यस्या विदु-
र्माहात्म्यं यदि वा रघोः कुलगुरुर्देवः स्वयं भास्करः।
विद्यां वागिव यामसूत भवती तद्वत्तु या दैवतं
तस्यास्त्वद्दुहितुस्तथा विशसनं किं दारुणेऽमृष्यथाः ॥५॥

(नेपथ्ये) इत इतो भगवतीमहादेव्यौ।

जनकः—(दृष्ट्वा) अये गृष्टिनोपदिश्यमानमार्गा भगवत्यरुन्धती। (उत्थाय) कां पुनर्महादेवीत्याह। (निरूप्य) हा हा कथमियं महाराजदशरथस्य धर्मदाराः प्रियसखी मे कौसल्या। क एतत्प्रत्येति सैवेयमिति।

आसीदियं दशरथस्य गृहे यथा श्रीः
श्रीरेव वा किमुपमानपदेन सैषा।

तथा च सुखलेशाभावाद्दुःखास्पदं देहं पतन्त्विति भावः॥ ननु बालभाव- किमतानत आह—अन्येति। 'इतीत्थमेवमित्येवम्' इति चक्षूरूपः। प्रतिक्षणं परिभावनायाः तिरस्कारस्य। स्पष्टनिर्भासः अवभासः यस्मात्। प्रत्यग्रः नूतनः। भागः अंशः। येन कारणेन। अनियतमिति॥ ४॥ कुड्मलाः मुकुलाः। कमलकं स्वार्थे कः। स्मरेयं इति वा पाठः॥ ४॥ दृढा निठुरा॥ त्वमिति॥ ५॥ यदि संभावनायाम्। कुलगुरुर्वसिष्ठः। वाक् सरस्वती। तथा विशसनं मारणप्रायपरित्यागलक्षणं। अमृष्यथाः असहथाः इति यावत्॥ ५॥ भगवती च देवी च भगवतीदेव्यौ। 'देवी कृताभिषेकायाम्' इत्यमरः। महादेवी इति भ्रान्तः पाठः। 'जगन्माता महादेवी शर्वाणी त्रिपुरेश्वरी' इत्यागमतन्त्रोक्त्या महादेवीति नाम्नः परदेवतायामेवोचिततया अन्यत्र संभवेऽप्यसंभवात्। 'भूम्नि दाराः' इत्यमरः। प्रत्येति विश्वसिति॥ आसीदियं दशरथस्येति॥

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१ 'दुग्ध' घ–ध. २ 'शुद्धिं गताया.' न. ३ 'दृष्टा' न–क.

कष्टं यतान्यदिव दैववशेन जाता
दुःखात्मकं किमपि भूतमहो विपाकः ॥ ६ ॥
य एव मे जनः पूर्वमासीन्मूर्तो महोत्सवः ।
क्षते क्षारमिवासह्यं जातं तस्यैव दर्शनम् ॥ ७ ॥
(ततः प्रविशत्यरुन्धती कौसल्या कञ्चुकी च ।)

अरुन्धती--ननु ब्रवीमि द्रष्टव्यः स्वयमुपेत्यैव वैदेह इत्येष वः कुलगुरोरादेशः । अत एव चाहं प्रेषिता । तत्कोऽयं पदे पदे महाननध्यवसायः ।

कञ्चुकी—देवि संस्तभ्यात्मानमनुरुध्यस्व भगवतो वसिष्ठस्यादेशमिति विज्ञापयामि ।

कौसल्या--ईरिसे काले मिहिलाहिवो मए दिट्ठव्वो त्ति समं जेव्व सव्वाइं दुक्खाइं समुब्भवन्ति । ता ण सक्कुणोमि उव्वट्टमाणमूलबन्धणं हिअअं पज्जवत्थावेदुम् । ईदृशे काले मिथिलाधिपो मया द्रष्टव्य इति सममेव सर्वाणि दुःखानि समुद्भवन्ति । तन्न शक्नोम्युद्वर्तमानमूलबन्धनं हृदयं पर्यवस्थापयितुम् ।

अरुन्धती—अत्र कः सन्देहः ।
सन्तानवाहीन्यपि मानुषाणां
दुःखानि सम्बन्धिवियोगजानि ।

॥ ६ ॥ यदेन कलहेन । कष्टं खेदकारि । चिन्तात्मकं चिन्तास्वरूपम् । अन्यत् जगद्विलक्षणम् । किमपि भूतं जन्तुरिव जाता यतेत्यर्थः । 'कष्टं त्रिषु स्यात्खेदकारिणि' इत्यमरमाला । अत एव 'कष्टा रन्ध्रव्यथा कष्टा' इति मुरारिः । 'चिन्ता हृदयसन्तापः' इति, 'भूतं क्ष्मादौ च जन्तौ च' इति, 'यतानुकम्पने' इति हैमविश्वहलायुधाः । अहो विपाकः विरुद्धपरिणाम इति यावत् । अत्र बुधाबुधास्तावदवगमनभ्रान्तिभ्यां शिरसि दोलायन्ते ॥ ६ ॥ य एव मे जन इति ॥ ७ ॥ जनः कौसल्या । 'स्त्रीपुंसौ कथयेज्जनः' इति काव्यदीपिकायां दण्डी व्याजहार ॥ ७ ॥ गुरोर्वसिष्ठस्य । अध्यवसायः निश्चयः । पदे पदे इत्यनेन प्रतिक्षणं भिन्नभिन्न इति व्यज्यते । संस्तभ्य स्थिरीकृत्य । अनुरुध्यस्व अनुवर्तस्व ॥ ईदृशे काले मिथिलाधिपो मया द्रष्टव्य इति सममेव सर्वदुःखानि समुद्भवन्ति । तस्मान्न शक्नोमि उद्वर्तमानमूलबन्धनं हृदयं व्यवस्थापयितुम् । समं युगपत् । उद्वर्तमानं चेष्टमानं मूल-

१ 'विकार' न. २ अस्मात्पूर्वं 'अयमपरः पापो दशाविपर्यासः' इत्यधिकं ब-घ-पुस्तकयोः. ३ 'महानध्यवसायः' न-टी. ४ 'उप्पट्टमाण' घ-घ. ५ 'सहन्तु' क-घ-ध.

दृष्टे जने प्रेयसि दुःसहानि
स्रोतःसहस्रैरिव संप्लवन्ते ॥ ८ ॥

कौसल्या—कहं णु खु वच्छाए वहूए एवं गदे तस्स पिदुणो राएसिणो मे मुहं दंसइस्सं । कथं नु खलु वत्साया वध्वा एवं गते तस्मै पित्रे राजर्षये मे मुखं दर्शयामि ।

अरुन्धती—एष वः श्लाघ्यसम्बन्धी जनकानां कुलोद्वहः ।
याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ ॥ ९ ॥

कौसल्या—एसो सो महाराअस्स हिअआणिव्विसेसो वच्छाए मे वहूए पिदा राएसी सीरद्धओ । हद्धी हद्धी सुमारिदह्मि अणिव्वेदरमणीए दिअसे । हा देव्व सव्वं ण णत्थि । एष स महाराजस्य हृदयनिर्विशेषो वत्साया मे वध्वा पिता राजर्षिः सीरध्वजः । हा धिक् हा धिक् स्मारितास्मि अनिर्वेदरमणीयान्दिवसान् । हा दैव सर्वं तन्नास्ति ।

जनकः—(उपसृत्य) भगवत्यरुन्धति वैदेहः सीरध्वजोऽभिवादयते ।

बन्धनं गर्भग्रन्थिः यस्य । मूलबन्धनं 'कालिज' इति महाराष्ट्राः ॥ सन्तानवाहीन्यपीति ॥ ८ ॥ सन्तानं परम्परां दैर्घ्यं वा वहन्ति धरन्ति सन्तानवाहीनि । सम्बन्धिनो बान्धवाः । स्रोतसां स्रोतोऽम्बुसरणानाम् । 'पाझर' इति महाराष्ट्राः । संप्लवन्ते प्रवहन्तीति भावः ॥ ८ ॥ कथं नु मासा मे वध्वा एवं गते तस्मै पित्रे राजर्षये मुखं दर्शयामि । 'वधूः स्नुषा' इति शब्दमाला । गते सतीत्यर्थः । दर्शयाम इति निर्वेदाद्बहुवचनम् । अत एव 'वयं तत्त्वान्वेषात्' इत्यसम्भाष्यातशाकुन्तले ॥ एष वः श्लाघ्य इति ॥ ९ ॥ 'वधूवराणां पितरो मिथस्सम्बन्धिनो मताः' इत्यगस्त्यः । जनकानां राज्ञाम् । उद्वहतीत्युद्वहः कुलस्य उद्वहः श्रेष्ठः । 'उद्वहः श्रेष्ठधुर्ययोः' इति यादवः । ब्रह्मणः तत्त्वस्य पारायणं उपदेशम् । जगौ चकार इति लाक्षणिकोऽर्थः । 'पारायणं तदुपदेशः पारायणं' इति पदमाला । व्यधादिति च पाठः ॥९॥ कथमेष स महाराजस्य हृदयनिर्विशेषो वत्साया मे वध्वाः पिता राजर्षिः सीरध्वजः । हा धिक् हा धिक् स्मारितास्मि अनिर्वेदरमणीयान् दिवसान् । हा दैव सर्वमेव तन्नास्ति ॥ यया पूतंमन्य इति ॥ १० ॥ यया

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१ 'हिअआणन्दो' (हृदयानन्द) क–घ–च. २ 'संभाविदह्मि अणुवहिरमहूसवे दिअहे' (सम्भावितास्म्यनुपरतिमहोत्सवे दिवसे) च–घ.

यया पूतंमन्यो निधिरपि पवित्रस्य महसः
पतिस्ते पूर्वेषामपि खलु गुरूणां गुरुतमः ।
त्रिलोकीमङ्गल्यामवनितलंलीनेन शिरसा
जगद्वन्द्यां देवीमुषसमिव वन्दे भगवतीम् ॥ १० ॥

अरुन्धती—अक्षरं ते ज्योतिः प्रकाशताम् । स त्वां पुनातु देवः परो रजसां य एष तपति ।

जनकः—आर्य गृष्टे अप्यनामयमस्याः प्रजापालकस्य मातुः ।

कञ्चुकी—(स्वगतम्) निरवशेषमतिनिष्ठुरमुपालब्धाः स्मः । (प्रकाशम्) राजर्षे अनेनैव मन्युना चिरपरित्यक्तरामभद्रमुखचन्द्रदर्शनां नार्हसि दु खयितुमतिदुःखितां देवीम् । रामभद्रस्यापि दैवदुर्योगः कोऽपि । यत्किल समन्ततः प्रवृत्तबीभत्सकिंवदन्तीकाः पौरजानपदा नाग्निशुद्धिमनर्थकाः प्रतियन्तीति दारुणमनुष्ठितं देवेन ।

जनकः—(सरोषम्) आः कोऽयमग्निर्नामास्मत्प्रसूतिपरिशोधने । कष्टमेवंवादिना जनेन रामभद्रपरिभूता अपि वयं पुनः परिभूयामहे ।

अरुन्धती—(निश्वस्य ।) एवमेतत् । अग्निरिति वत्सां प्रति परिलघून्यक्षराणि । सीतेत्येव पर्याप्तम् । हा वत्से

शिशुर्वा शिष्या वा यदसि मम तत्तिष्ठतु तथा
विशुद्धेरुत्कर्षस्त्वयि तु मम भक्तिं द्रढयति ।

भवत्या तपसा च । आत्मानं पूतं मन्यते पूतंमन्यः । महसः ब्रह्मवर्चसस्य दीप्तेश्च । ते तव पतिः वसिष्ठः । अतिशयेन विशेषेण गुरुः गुरुतमः । त्रिलोक्याः मङ्गले साधुः मङ्गल्या तां भगवतीं त्वामित्यर्थः । 'स्त्रीनपुंसकयोरुष' इति लिङ्गनिर्णयः । श्लोकोऽयं यथाकथञ्चिदुप पक्षेऽप्युन्नेय ॥ १० ॥ अक्षरं क्षराद्भिन्नम्, ज्योतिः सूर्यं । भङ्ग्यन्तरेणाह स इति । रजसां रजोगुणानाम् परः शत्रुः उपलक्षणमेतत् । तमसा चेति भावः । तथा च दूरतः परिशेषात् सत्त्वैकनिष्ठ इति फलितोऽर्थः । प्रजापालकस्य मातुरस्या इत्यन्वयः । मृषापवादकल्पकप्रजापालक इति परिहासोक्तिः । निरवशेषं निःशेषं अतिनिष्ठुरं च यथा तथा । मन्युना कोपेन । दैवदुर्योगः ग्रहपीडा । अत एव 'तदा तु दैवं लिप्येरन्नलरामयुधिष्ठिरा ' इति पौराणिकाः । प्रतीतिं विश्वासविषयां कुर्वन्तीत्यर्थः । दारुणं कर्म इति शेषः । परित्याग इति यावत् । परि-

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१ 'माङ्गल्याम्' न-क. २ 'लोकेन' ख-घ. ३ 'पर' ख-घ ४ 'परोरजा.' ख-घ ५ 'अपि कुशलम्' ख-घ. ६ 'अस्पर्श ' ख-घ. ७ 'जनयति' ख-घ.

शिशुत्वं स्त्रैणं वा भवतु ननु वन्द्यासि जगतां
गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः ॥ ११ ॥

कौसल्या—अह्मो उम्मीलन्ति वि अ वेअणाओ । अहो उन्मीलन्तीव वेदना. । (इति मूर्छति)

जनकः—हा कष्टं किमेतत् ।

अरुन्धती—राजर्षे किमन्यत् ।

स राजा तत्सौख्यं स च शिशुजनस्ते च दिवसाः
स्मृतावाविर्भूतं त्वयि सुहृदि दृष्टे तदखिलम् ।
विपाके घोरेऽस्मिन्नथ खलु विमूढा तव सखी
पुरंध्रीणां चित्तं कुसुमसुकुमारं हि भवति ॥ १२ ॥

जनकः—हन्त हन्त सर्वथा नृशंसोऽस्मि संवृत्तः । यच्चिरस्य दृष्टान्प्रिय सुहृदः प्रियदारान्न स्निग्धं पश्यामि ।

स सम्बन्धी श्लाघ्यः प्रियसुहृदसौ तच्च हृदयं
स चानन्दः साक्षादपि च निखिलं जीवितफलम् ।
शरीरं जीवो वा यदधिकमतोऽन्यत्प्रियतरं
महाराजः श्रीमान्किमिव मम नासीद्दशरथः ॥ १३ ॥

भूताः सहसा परित्यागेनेति भाव ॥ शिशुर्वा शिष्या वेति ॥११॥ तथा दूरे इत्यर्थः । विशुद्धेरुत्कर्षः कर्ता । त्वयि विषये । 'भक्तिश्च निश्चय' इति त्रिकाण्डी । स्त्रैणं स्त्रीत्वम् । 'स्त्रैणं स्याद्भाववृन्दयो.' इति कपिल । स्थानं आस्पदम् । गुणिनि गुणभाजि प्राणिनि । इदं सप्तमी सीता प्रति सबोधनं च । लिङ्गं स्त्रीपुंनपुंसकम् । वयः इति 'तेजसा हि न वयस्समीक्ष्यते' इत्यस्य च्छायानुकरणमेतत् ॥ ११ ॥ अह्मो उन्मीलन्तीव वेदना ॥ स राजा तदिति ॥ १२ ॥ राजा दशरथ. । आविर्भूतं चित्तारूढमिति यावत् । पुरन्ध्रीणां कुटुम्बिनीनाम् ॥ १२ ॥ 'चिरस्यायाश्चिरार्थका' इत्यमरः । स सम्बन्धी श्लाघ्य इति ॥ १३ ॥ सुहृदः दशरथस्य असौ कौसल्या । साक्षात् प्रत्यक्ष । निखिलमिदमिति शेष । जीवः असुधारणम् । अत जीवादपीत्यर्थ. । महाराजः इति प्रथमैकवचनम् । किमिव नासीत् पूर्वोक्तं सर्वम-

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१ 'जगतः' घ. २ 'समुम्मूलअन्तीव' (समुन्मूलयन्तीव) न. ३ 'अस्मिन्न खलु न विमूढा' न, 'अस्मिन्नु खलु' ब-घ. ४ 'दारानस्निग्ध इव' न. ५ 'प्रियतम.' ब-घ.

कष्टमियमेव सा कौसल्या ।

यदस्याः पत्युर्वा रहसि परमं दूषितमभू-
दभूवं दम्पत्योः पृथगहमुपालम्भविषयः ।
प्रसादे कोपे वा तदनु मदधीनो विधिरभू-
दलं वा तत्स्मृत्वा दहति यदवस्कन्द्य हृदयम् ॥ १४ ॥

अरुन्धती—हा कष्टम् । अतिचिरनिरुद्धनि.श्वासनिष्पन्दं हृदयमस्याः ।

जनकः—हा प्रियसखि । (इति कमण्डलूदकेन सिञ्चति ।)

कञ्चुकी—सुहृदिव प्रकटय्य सुखप्रदः
प्रथममेकरसामनुकूलताम् ।
पुनरकाण्डविवर्तनदारुणो
विधिरहो विशिनष्टि मनोरजम् ॥ १५ ॥

कौसल्या—(आश्वस्य) हा वच्छे जाणइ कहिं सि । सुमरामि दे णव-
विवाहलच्छीपरिग्गहेक्कमण्डनं पप्फुरन्तसुद्धसिहम्मिदं सुद्धमुहपुण्डरीअं ।

प्यासीदेवेत्यर्थ ॥ १३ ॥ यदस्याः पत्युर्वेति ॥ १४ ॥ अस्याः पत्युश्चेति ज्ञेयम् । परमं अधिकम् दूषितं प्रणयकलह । उपालम्भस्य गर्हणाया । विधिः समाधानप्रकार मदधीनः ममायत्त तत् चरितमिति शेष । यच्चरितं कर्तृ, अवस्कन्द्य अभिनिपत्य ॥ १४ ॥ हा कष्टमिति खेदातिशये । 'हा कष्टमस्मिन् जने' इत्यसद्व्याख्यातभोजचम्पौ । चिरनिरुद्धः निश्वासस्य निष्पन्दः निर्गम यस्मिन् ॥ सुहृदिव प्रकटय्येति ॥ १५ ॥ प्रथमं आदौ । एकः मुख्य रसः अभिनिवेश प्रीतिर्वा यस्याम् । अनुकूलतां सर्वशुभानुकूल्यम् । प्रकटय्य प्रकटीकृत्य । पुनः पश्चात् । अकाण्डे अकाले अनुकूलताया निवर्तने प्रतिकूल्नापादनविषये दारुणः । विशिनष्टि परिशिष्टा करोतीति यावत् । विधिर्दैवम् । 'पुन पश्चात्' इति समासनिघण्टु ॥ १५ ॥ वत्से जानकि क्वासि क्वासि । स्मरामि ते नवविवाहलक्ष्मीपरिग्रहैकमङ्गलं चटुलमुग्धपुण्डरीकम् । अर्हत्कौमुदीचन्द्रचन्द्रिकासुन्दरैरङ्गैः पुनरप्युद्द्योतयोत्सङ्गम् । सर्वथा महाराज एवं भणति, एषा रघुकुलमहत्तराणां वधूरस्माकं पुनर्जनक (सुता) दुहितैव । पुण्डरीकमिति कथन पुरुषेच्छायोग्यवयस्सूचकम् । 'यौवने पुरुषेच्छायां विरहे चाङ्गपाण्डिमा' इति सार्वभौमः । अत एव 'पाण्डि(म ?)निमग्नं वपु ' इति असद्व्याख्यातविद्धसालभञ्जिका-

१ 'नि.श्वासनिष्ठुर' ख—घ. २ 'सुखप्रदाम्' न. ३ 'परिशिनष्टि विधिर्मनमो रजम्' न.

आस्फुरन्तचन्दचन्दिमासुन्दरेहिं अङ्गेहिं पुणो वि मे जादे उज्जोएहि उच्छङ्गम्। सव्वदा महाराओ भणादि । एसा रहुउलमहत्तराणं वहू अह्माणं दु जणअसुदा दुहिदेव्व । हा वत्से जानकि कुत्रासि । स्मरामि ते नवविवाहलक्ष्मीपरिमेदुलमण्डनं-मस्फुरच्चन्द्रविहसित मुग्धमुखपुण्डरीकम्। आस्फुरच्चन्द्रचन्द्रिकासुन्दरैरङ्गैः पुनरपि मे जाते उद्द्योतयोत्सङ्गम् । सर्वदा महाराजो भणति एषा रघुकुलमहत्तराणां वधूरस्माकं तु जनकसुता दुहितैव ।

कञ्चुकी—यथाह देवी ।

> पञ्चप्रसूतेरपि तस्य राज्ञः
> प्रियो विशेषेण सुबाहुशत्रुः ।
> वधूचतुष्केऽपि यथैव शान्ता
> प्रिया तनूजास्य तथैव सीता ॥ १६ ॥

याम् । अर्हन्त्यः पूज्या अभिनन्दनीया या कौमुदीचन्द्रचन्द्रिकाः तद्वत् सुन्दरैः शोभनीयैः, 'पूर्णिमायामश्वयुग्मस्थानजनी कौमुदी मता । शेषचान्द्रमस्या या ज्योत्स्ना सा चन्द्रिकेत्यथ्यते ॥' इति साहित्यमण्डने श्रीनाथः । चन्द्र. कर्पूर । एतेन विविधपरिमलाङ्गी नायिकेव सूचिता । 'सा नानादिव्यगन्धिनी' इति पद्मिनीप्रकरणे । पाटलगन्धीलाम्प्रपदे क्षेत्रियश्च । मध्ये चन्द्रपदनिवेश घोरणीसन्दर्भाय । च(न्दि)आ इति कवे प्रमाद । 'चन्द्रिकाया अ' इति विशेषानुशासनेन चन्दिमा इति वक्तव्यत्व माधीयस्त्वात् । 'चन्दिमासुन्दरेहिं' इत्यविचारितरमणीय पाठ । पौनरुक्त्यासङ्गतिक्रोडीकृतत्वात् । महत्तराणां पूर्वेषाम् । वधूः स्नुषा । अस्मिन् घटे केचिदस्नुषा कूपपतिता इव रज्ज(ट?)कुटुदा कष्टपोपातिशयमभिनयन्तीति दिक् ॥ दुहितृत्वं समर्थयते पञ्चप्रसूतेरपीति ॥ १६ ॥ पञ्च प्रसूतय प्रसवा यस्य सीतया सहेति भाव ॥ 'औरसो मानित क्रीतश्पोषित स्थापितोऽवित' । गृहीतो विधिनेत्याद्य सद्भिरुक्ता प्रसूतय ॥' इति पुराणसद्वे । पञ्चप्रसूते विस्तृतप्रसवस्येति चार्थ । 'विस्तारे पञ्चशब्दः स्यात्तस्याभेदे प्रतारणे । व्यक्तौ च' इति धनञ्जयः ॥ सुबाहुशत्रुः राम । वधूचतुष्के स्नुषाचतुष्टयेऽपि, 'चतुष्क च चतुष्टयम्' इति द्विरूप । यथा शान्तेव मान्या तथैवास्य दशरथस्य सीतेवेति परामृश्यते । प्रिया तनूजा दुहितेत्यर्थ । तथा च दशरथस्य पुत्रेषु यथा राम प्रिय तथा स्नुषासुमान्या

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१ 'णाअमकण्णा दुहिदेव्व णेम्ह' ख-घ. २ 'यथा हि' च, 'तथैव नान्या' न.
३ 'यथैव' न

जनकः—हा प्रियसख महाराज दशरथ एवमसि सर्वप्रकारहृदयङ्गमः। कथं विस्मर्यसे।

कन्यायाः किल पूजयन्ति पितरो जामातुराप्तं जनं
त्व कालेन तथाविधोऽप्यपहृतः सम्बन्धबीजं च त-
द्घोरेऽस्मिन्मम जीवलोकनरके पापस्य धिग्जीवितम् ॥१७॥

कौसल्या—जादे जाणइ किं करोमि। दिढवज्जलेवेपडिबद्धणिच्चलं हद-जीविदं मं मन्दभाइणीं ण परिच्चअदि। जाते जानकि किं करोमि। दृढवज्र-लेपप्रतिबद्धनिश्चलं हतजीवितं मां मन्दभागिनीं न परित्यजति।

अरुन्धती—आश्वसिहि राजपुत्रि बाष्पविश्रामोऽप्यन्तरे कर्तव्य एव। अन्यच्च किं न स्मरसि यद्वोचदृष्यशृङ्गाश्रमे युष्माकं कुलगुरुर्भवितव्यं तथे-त्युपजातमेव किं तु कल्याणोदर्कं भविष्यतीति।

कौसल्या—कुँदो अदिक्कन्दमणोरहाए मह एदं। कुतोऽतिक्रान्तमनोर-थाया ममैतत्।

अरुन्धती—तत्किं मन्यसे राजपुत्रि मृषोद्यं तदिति। न हीदं क्षत्रि-येऽन्यथा मन्तव्यम्। भवितव्यमेव तेन।

सीता। पद्यप्रभूतेरित्यत्र पद्यशब्दार्थद्वयचमत्कारेण पदविन्यासबलेन च प्रिया दुहितेवेति भाव। अत्र पद्ये बहवो भ्रमन्ति, शिष्यगुणग्राहिणः प्रमाणम्॥१६॥ कन्यायाः किल पूजयन्तीति ॥ १७॥ सम्बन्धे आवयोरिति शेष.। तत् पूजनम्। विपरीतं व्यस्तमेव। कथमित्यत आह—अभूदिति। आराधनं त्वत्कर्तृकं पूजनम्। मयि अभूत्। बीजं कारणं च अपहृतमि-त्यर्थ। तत् प्रसिद्धं सीतेत्यर्थ। बीजमिति ध्वनि। तत् तस्मात्। घोरे इति चतुर्थचरणेनान्वयो योज्य। जीवलोक एव नरकः॥ १७॥ जाते जानकि किं करोमि। दृढवज्रलेपपरिबद्धमिव निश्चल हतजीवितं मां मन्दभागिनीं (न) परित्यजति। विश्रामः विरति। अन्तरा मध्ये। कल्याणं उदर्कः यस्मिन् तत्। भवितव्यमित्यस्यानुषङ्गः। 'उदर्कः फलमुत्तरम्' इत्यमरः। कुतोऽतिक्रा-

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१ 'विधोऽप्यपहृत' न-घ. २ 'लेवपडिबद्धणिच्चल' क-घ-ब. ३ 'कुलगुरुस्तदुपजातमेव' ब-घ. ४ 'भअवदि अदिक्कन्तो मणोरहो' (भगवति, अतिक्रान्तो मनोरथ) ब-घ. ५ इद नास्ति न-क-पुस्तकयो:.

आविर्भूतज्योतिषां ब्राह्मणानां
ये व्याहारास्तेषु मा संशयोऽभूत् ।
भद्रा ह्येषां वाचि लक्ष्मीर्निषिक्ता
नैते वाचं विप्लुतार्थां वदन्ति ॥ १८ ॥

(नेपथ्ये कलकलः । सर्वे आकर्णयन्ति ।)

जनकः—अये अद्य खलु शिष्टानध्ययन इत्यस्खलितं खेलतां बटूनां कलकलः ।

कौसल्या—सुलहसोक्खं दाव बालत्तणं होदि । (निरूप्य ।) अम्महे एदाणं मज्झे को एसो रामभद्दस्स कोमारलच्छीसरिसेहिं सावट्टम्भेहिं मुद्धललिदेहिं अङ्गेहिं अम्हाणं लोअणाइं सीअलावेदि । [सुलभसौख्यं तावद् बालत्वं भवति । अहो एतेषां मध्ये क एष रामभद्रस्य कौमारलक्ष्मीसदृशैः सावष्टम्भैर्मुग्धललितैरङ्गैरस्माकं लोचनानि शीतलयति ।]

अरुन्धती—(अपवार्य सहर्षबाष्पम् ।) इदं नाम तद्भागीरथीनिवेदितरहस्यकर्णामृतम् । न त्वेवं विद्मः कतरोऽयमायुष्मतोः कुशलवयोरिति । (प्रकाशम् ।)

न्तमनोरथाया ममैतद् । 'क्षत्रिया क्षत्रियाण्यपि' इत्यमरः ॥ **आविर्भूतज्योतिषामिति** ॥ १८ ॥ **आविर्भूतं ज्योतिः** परं ब्रह्म येषु येभ्यो वा । **व्याहाराः** उक्तयः । **भद्रा** शुभा । लक्ष्मीर्मङ्गलदेवतेत्युपलक्षणम् । सर्वदेवता इति सिद्धान्तः । 'अपि वा जीवितं जह्याम्' इति रामः । 'विप्रप्रसादाद्धरणीधरोऽहम्' इति, 'विजितेयं मही कृत्स्ना ब्राह्मणानां प्रसादतः ।' इति च कृष्णः । 'मूलं कृष्णो ब्रह्मणो ब्राह्मणाश्च' इति **महाभारते** । 'स मन्त्रो ब्राह्मणाधीनः' इत्यागमेषु । 'एता एव देवता' इति श्रुतिश्च । इति दिक् ॥ **निषिक्ता** नियतं यथा तथा सिक्तेत्यर्थः । अनेन स्वतःसिद्धेति विभाव्यते । **विप्लुतः** निरस्तः शब्दस्यार्थः फलपरिणामः यस्याम् ॥ १७ ॥ न विद्यते अध्ययनं यस्मिन् । अस्खलितं अकुण्ठितं यथा तथा । सुलभसौख्यमिदानीं बालत्वं भवति । अम्महे एतेषां मध्ये क एष रामभद्रस्य कौमारलक्ष्मीसदृशैः सावष्टम्भैः मुग्धललितैरङ्गैर्दारकोऽस्माकं लोचनानि शीतलयति ॥ 'अवष्टम्भस्तु संस्थानवि-

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१ 'विप्लुता व्याहरन्ति' ख–घ. २ 'शिष्टानध्याय.' क–घ. ३ 'वल्गतां' क-घ-च.
४ 'निवेदितं रहस्यकर्णामृतम्' ग.

कुवलयदलस्निग्धश्यामः शिखण्डकमण्डनो
बटुपरिषदं पुण्यश्लोकः श्रियेव सभाजयन्।
पुनरपि शिशुर्भूतो वत्सः स मे रघुनन्दनो
झटिति कुरुते दृष्टः कोऽयं दृशोरमृताञ्जनम् ॥ १९ ॥

कञ्चुकी—नूनं क्षत्रियब्रह्मचारी दारकोऽयमिति मन्ये।

जनकः—एवमेतत्। तथा हि

चूडाचुम्बितकङ्कपत्रमभितस्तूणीद्वयं पृष्ठतो
भस्मस्तोकपवित्रलाञ्छनमुरो धत्ते त्वचं रौरवीम्।
मौर्व्या मेखलया नियन्त्रितमधोवासश्च माञ्जिष्ठकं
पाणौ कार्मुकमक्षसूत्रवलयं दण्डोऽपरः पैप्पलः ॥ २० ॥

भगवत्यरुन्धति किमुत्प्रेक्षसे कुतस्त्योऽयमिति।

अरुन्धती—अद्यैवागता वयम्।

जनकः—आर्य गृष्टे अतीव मे कौतुकं वर्तते तद्भगवन्तं वाल्मीकिमेव गत्वा पृच्छ। इमं च बालकं ब्रूहि। वत्स केऽप्येते प्रवयसस्त्वां दिदृक्षव इति।

कञ्चुकी—यदाज्ञापयति देवः। (इति निष्क्रान्तः।)

कौसल्या—किं भणेध एव्वं भणिदो आअमिस्सदित्ति। किं मन्यध्वे एवं भणित आगमिष्यतीति।

जनकः—भिद्येत वा सद्वृत्तमीदृशस्य निर्माणस्य।

शेषे गर्वतोषयो ' इति समास.। मुग्धललितैः मनोज्ञविलासैः। सहर्षेति—लावण्यदर्शनेन हर्षं प्राप्य (?) कपोलश्च इत्युत्कण्ठा ॥ कुवलयदलस्निग्ध इति ॥ १९ ॥ स्निग्धः मसृणः। श्रिया शोभया। सभाजयन् आनन्दयन्। अमृतमयाञ्जनम् ॥ १९ ॥ चूडाचुम्बितकङ्कपत्रमिति ॥२०॥ चूडा मौलिः चुम्बित. स्पृष्ट यैस्ते चूडाचुम्बिताः तादृशा. कङ्कपत्रा. बाणा. यस्मिन्। 'अभितः पार्श्वयो ' इति नन्दी। भस्म भषितं स्तोकः अल्पधारा पवित्रः व्याघ्रनख' ताभ्यां लाञ्छितं 'उभयं बटुरक्षकम्' इत्यनुभवसिद्धम्। 'पवित्रं स्यात्कुसि व्याघ्रनखे' इति धनञ्जयः। रुरु कृष्णसार तत्सम्बन्धिनी रौरवीं वत्तरीयार्थमिति भाव.। मेखलया च 'सङ्करनौ च मेखला' इति पद्ममाला। 'पीतमाञ्जिष्ठौ' इति कपिल । पैप्पलः पिप्पलसम्बन्धी 'क्षत्रियाणां तु पैप्पल '

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१ 'श्रियैव' न. २ 'भूत्वा' न. ३ 'स्तोम' घ. ४ 'भिषते' न.

कौसल्या—(निरूप्य ।) कहं सविणअणिसामिदगिट्ठिवअणो णिसेसिअदारओ इदोऽहिमुहं पत्थिदो जेव्व सो वच्छो । कथं सविनयनिशामितवृद्धिवचनो निःशेषितदारक इतोऽभिमुखं प्रस्थित एव स वत्सः ।

जनकः—(चिरं निर्वर्ण्य ।) भोः किमप्येतत् ।

> महिम्नामेतस्मिन्विनयशिशुतामौग्ध्यमसृणो
> विदग्धैर्निर्ग्राह्यो न पुनरविदग्धैरतिशयः ।
> मनो मे संमोहस्थिरमपि हरत्येष बलवा-
> नयोधातुं यद्वत्परिलघुरयस्कान्तशकलः ॥ २१ ॥

लवः—(प्रविश्य ।) अज्ञातनामक्रमाभिजनान्पूज्यानपि न. सतः कथमभिवादयिष्ये । (विचिन्त्य ।) अयं पुनरविरुद्धः प्रकार इति वृद्धेभ्यः श्रूयते । (सविनयमुपसृत्य ।) एष वो लवस्य शिरसा प्रणामपर्यायः ।

अरुन्धतीजनकौ—कल्याणिन् आयुष्मान्भूयाः ।

कौसल्या—जाद चिरं जीव । जात चिरं जीव ।

अरुन्धती—एहि वत्स । (लवमुत्सङ्गे गृहीत्वात्मगतम् ।) दिष्ट्या न केवलमुत्सङ्गश्चिरान्मनोरथोऽपि मे सम्पूर्णः ।

कौसल्या—जाद इदो वि दाव एहि । (उत्सङ्गे गृहीत्वा ।) अम्महे ण केवलं दरविअसन्तणीलुप्पलसामलुज्जलेण देहबन्धेण कवलिदारविन्दकेसरकसाअकण्ठकलहंसणिणाददीहरदीहरेण सरेण अ रामभद्दं अणुहरदि । जं कठो-

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ति स्मृते ॥ २० ॥ प्रवयसः वृद्धाः । किमन्यैः । एव भणित आगमिष्यतीति । वृत्तं चरितम् । कथं सविनयनिशामितकञ्चुकिवचन निःसर्जिताशेषशिशुदारकः इतोऽभिमुखं प्रस्थित एव वत्स । दारकाः बटव । प्रस्थितः प्रचलितः । निर्वर्ण्य दृष्ट्वा । भो इति मनः प्रति संबोधनम् ॥ महिम्नामेतस्मिन्निति ॥ २१ ॥ एतस्मिन् बटे (बटौ ?) शिशिरे हिमाकर इति यावत् । मौग्ध्येन सौन्दर्येण । मसृणः स्निग्धः । विदग्धैः चतुरैः । नितरां ग्राह्यः निर्ग्राह्यः वेद्य । अविदग्धैः अचतुरैः, न वेद्य इत्यर्थः । महिम्नामतिशयः । किं तत आह—मन इति कर्म । 'प्रेमावेशे च संमोहः' इति धरणिः । अयोधातुं लोहधातुम् । परिलघुः सूक्ष्मः । शकलः खण्डः । 'यद्वत्तद्वद्यथा तथा' इति त्रिकाण्डशेषः । 'अयस्कान्तमणिशलाकेव लोहधातुम्' इति बाणभट्टवचनच्छायानुसरणमेतत् ॥ २१ ॥ अज्ञातानि नाम-

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१ 'णिसज्जिदासेससरिसदारओ' म. २ 'शिशिर.' म. ३ 'संमोह. स्थिर°' घ-घ.

रकमलगब्भपम्हलो सरीरप्फंसो वि तारिसो जेव्व वच्छस्स । जाद पेक्खामि दाव दे मुहपुण्डरीअं । (चिबुकमुन्नमय्य निरूप्य सबाष्पाकूतम् ।) राएसि किं ण पेक्खसि णिउणं णिरूविअन्तं से मुहं वच्छाए वहूए मुहचन्देण संवददि जेव्व । जात इतोऽपि तावदेहि । अहो न केवलं दरविकसन्नीलोत्पलश्यामलोज्ज्वलेन देहबन्धेन कवलितारविन्दकेसरकषायकण्ठकलहंसनिनाददीर्घदीर्घेण स्वरेण च रामभद्रमनुहरति । ननु कठोरकमलगर्भपक्ष्मल शरीरस्पर्शोऽपि तादृश एव वत्सस्य । जात प्रेक्षे तावत्ते मुखपुण्डरीकम् । राजर्षे किं न प्रेक्षसे निपुणं निरूप्यमाणमस्य मुखं वत्साया वध्वा मुखचन्द्रेण संवदत्येव ।

जनकः—पश्यामि सखि पश्यामि ।

कौसल्या—अम्महे उम्मत्तीभूदं विअ मे हिअअं किंपि पदोमुहं विलवदि । अहो उन्मत्तीभूतमिव मे हृदयं किमपीतोमुखं विलपति ।

जनकः—

वत्सायाश्च रघूद्वहस्य च शिशावस्मिन्नभिव्यज्यते
संपूर्णप्रतिबिम्बितेव निखिला सैवाकृतिः सा द्युतिः ।
सा वाणी विनयः स एव सहजः पुण्यानुभावोऽप्यसौ
हा हा दैवं किमुत्पथैर्मम मनः पारिप्लवं धावति ॥ २२ ॥

कौसल्या—जाद अत्थि दे मादा सुमरसि वा तादं । जात अस्ति ते माता स्मरसि वा तातम् ।

लवः—नहि नहि ।

कौसल्या—तदो कस्स तुमं । ततः कस्य त्वम् ।

लवः—भगवतो वाल्मीकेः ।

कौसल्या—अयि जाद कहिदव्वं कहेहि । अयि जात कथयितव्यं कथय ।

क्रमाभिजात्यानि यै. येषां च परस्परमित्यर्थः । क्रमः परम्परा । 'आभिजात्यं तु वंशे च' इति लिङ्गानुशासनम् । प्रकारः विध्यन्तरम् । 'पर्यायोऽवसरे क्रम.' इत्यमर ॥ जात चिरं जीव । जात इतोऽपि तावदेहि । अम्महे न केवलं दरविकसन्नीलोत्पलश्यामलोज्ज्वलेन देहबन्धेन कवलितारविन्दकेसरकषायकण्ठकलहंसघोषेण घर्घरानुनादनिर्भरदीर्घतरेण स्वरेण रामभद्रमनुहरति । क-

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१ 'संवृतिः प्रति'' न. २ 'देहि' न.

लवः—एतावदेव जानामि ।

(नेपथ्ये) भो भोः सैनिकाः । एष खलु कुमारश्चन्द्रकेतुराज्ञापयति न केनचिदाश्रमाभ्यर्णभूमय आक्रमितव्या इति ।

अरुन्धतीजनकौ—अये मेध्याश्वरक्षाप्रसङ्गादुपागतो वत्सश्चन्द्रकेतुरद्य द्रष्टव्य इत्यहो सुदिवसः ।

कौसल्या—वच्छलक्खणस्स पुत्तओ आणवेदित्ति अमिदबिन्दुसुन्दराइं अक्खराइं सुणीअन्दि । (वत्सलक्ष्मणस्य पुत्रक आज्ञापयतीत्यमृतबिन्दुसुन्दराण्यक्षराणि श्रूयन्ते ।)

लवः—आर्य क एष चन्द्रकेतुर्नाम ।

जनकः—जानासि रामलक्ष्मणौ दाशरथी ।

लवः—एतावेव रामायणकथापुरुषौ ।

जनकः—अथ किम् ।

लवः—तत्कथं न जानामि ।

जनकः—तस्य लक्ष्मणस्यायमात्मजश्चन्द्रकेतुः ।

लवः—ऊर्मिलायाः पुत्रस्तर्हि मैथिलस्य राजर्षेर्दौहित्रः ।

अरुन्धती—(विहस्य ।) आविष्कृतं कथाप्रावीण्यं वत्सेन ।

जनकः—(विचिन्त्य ।) यदि त्वमीदृशः कथायामभिज्ञस्तद्ब्रूहि तावत्पृच्छामस्तेषां दशरथात्मजानां कियन्ति किंनामधेयान्यपत्यानि केषु केषु दारेषु प्रसूतानीति ।

लवः—नायं कथाप्रविभागोऽस्माभिरन्येन वा श्रुतपूर्वः ।

जनकः—किं न प्रणीत एव कविना ।

लवः—प्रणीतो न प्रकाशितः । तस्यैव कोऽप्येकदेशः सन्दर्भान्तरेण[1] रसवानभिनेयार्थः कृतः । तं च स्वहस्तलिखितं मुनिर्भगवान्व्यसृजद्भगवतो भरतस्य मुनेस्तौर्यत्रिकसूत्रकारस्य ।

जनकः—किमर्थम् ।

लवः—स किल भगवान्भरतस्तमप्सरोभिः प्रयोजयिष्यतीति ।

जनकः—सर्वमिदमाकूतवरमस्माकम्[2] ।

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१ 'प्रबन्धान्तरेण' न. २ 'आकूतकरम्' घ-घ.

लवः—महती पुनस्तस्मिन्भगवतो वाल्मीकेरास्था । यतः केषांचिदन्तेवासिनां हस्तेन तद्गुम्फकं भरताश्रमं प्रति प्रेपितम् । तेषामनुयात्रिकश्चापपाणिः प्रमादा[1]पनोदनार्थमस्मद्भ्राता प्रेषितः ।

कौसल्या—जाद भादावि दे अत्थि । जात भ्रातापि तेऽस्ति ।

लवः—अस्त्यार्यः कुशो नाम ।

कौसल्या—जेट्ठोत्ति भणिदं होदि । ज्येष्ठ इति भणितं भवति ।

लवः—एवमेतत् । प्रसवक्रमेण स किल ज्यायान् ।

जनकः—किं यमजावायुष्मन्तौ ।

लवः—अथ किम् ।

जनकः—वत्स कथय कथाप्रबन्धस्य कीदृशः पर्यन्तः ।

लवः—अलीकपौरापवादोद्विग्नेन राज्ञा निर्वासितां देवीं देवयजनसम्भवां सीतामासन्नप्रसववेदनामेकाकिनीमरण्ये लक्ष्मणः परित्यज्य प्रतिनिवृत्त इति ।

कौसल्या—हा वच्छे मुद्धचन्दमुहि को दाणिं दे सरीरकुसुमस्स झत्ति देव्वदुव्विलासपरिणामो एकलिआए निवडिदो । हा वत्से मुग्धचन्द्रमुखि क इदानीं ते शरीरकुसुमस्य झटिति दैवदुर्विलासपरिणाम एकाकिन्या निपतितः ।

टोर कमलगर्भपक्ष्मल शिशिरस्पर्शोऽपि सादृश इति शेषः । तं एकदेशम् । आतङ्क पीडा । तस्मिन् भरताचार्ये । आस्था अभिनिवेश प्रीतिर्वा । अर्भाणां दृश्यमानानामिति ध्वनि । आश्रमं उद्दिश्येति शेष. । आश्रमं प्रतीति वा पाठ । अनुयात्रिकः अनुप्रस्थानदक्ष । भ्राताऽपि तेऽस्ति । आर्यपदस्वारस्यादाह—जेट्ठ इति । ज्येष्ठ इति गणितं (भणित ?) भवति । 'ज्येष्ठस्तु मासभेदे च पूर्वजे च' इति नन्दी । मासभेदे तु ज्येष्ठ एवेति केचित् । तन, निर्ज्येष्ठमित्यन विरोधात् । अत एव ज्यैष्ठो ज्येष्ठश्चेति द्विरूपेऽभिधानात् । मासभेदे ज्येष्ठोऽपीति नन्दार्जुनो व्याचक्षारेति दिक् ॥ 'परिपाटिरनुक्रम ' इत्यमर । प्रसवक्रमात्, 'अनुज. पूर्वजो ज्येष्ठस्त्वनुजो यमलौ यमौ' इति वस्तुनिर्णयः । कथायाः चरितस्य । प्रबन्धः गु(म्फ)नम् । 'प्रबन्धो गुम्फने मन्थे' इति शब्दमाला । पर्यन्तः पूर्ति ॥ हा वत्से मुग्धचन्द्रमुखि क इदानीं ते कुसुमभूतस्य शरीरस्य झटिति दैवदुर्विलासपरिणाम एकाकिन्या निपतित । 'एकलिआ' इति

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१ 'प्रमादच्छेदनार्थम्' न; 'अप्रमादार्थम्' घ. २ '°प्रबन्धस्य' न. ३ 'ज्येष्ठान्' न. ४ 'पौरापवादोद्विग्नेन' ध-प.

जनकः—हा वत्से

> नूनं त्वया परिभवं च वनं च घोरं
> तां च व्यथां प्रसवकालकृतामवाप्य ।
> क्रव्याद्गणेषु परितः परिवारयत्सु
> संत्रस्तया शरणमित्यसकृत्स्मृतोऽस्मि ॥ २३ ॥

लवः—(अरुन्धतीं प्रति) आर्ये कावेतौ ।

अरुन्धती—इयं कौसल्या । अयं च जनकः ।

लवः—(सबहुमानखेदकौतुकं पश्यति ।)

जनकः—अहो निर्दयता दुरात्मनां पौराणाम् । अहो रामस्य राज्ञः क्षिप्रकारिता ।

> एतद्वैशसवज्रघोरपतनं शश्वन्ममोत्पश्यतः
> क्रोधस्य ज्वलितुं झटित्यवसरश्चापेन शापेन वा ।

कौसल्या—(सभयकम्पम्) भअवदि परित्ताहि परित्ताहि । पसादेहि कुविदं राएसिम् । भगवति परित्रायस्व परित्रायस्व । प्रसादय कुपितं राजर्षिम् ।

लवः—एतद्धि परिभूतानां प्रायश्चित्तं मनस्विनाम् ।

अरुन्धती—राजन्नपत्यं रामस्ते पाल्याश्च कृपणा जनाः ॥२५॥

देशीयशब्दः । 'एकनी' इति महाराष्ट्राः । नूनं त्वया परिभवमिति ॥ २३ ॥ परिभवं परित्यागरूपतिरस्कारम् । क्रव्याद्गणेषु मांसाशनसङ्घेषु । चतुर्थमधिकम् । कालेति ध्वनिः ॥ २३ ॥ कथमविशेषाविति बहुमानः । कथं दीनाविति खेदः । दैवात्स्थानीति कौतुकम् । क्षिप्रेति अविचार्य शीघ्रकारितेति यावत् ॥ एतद्वैशसवज्रघोरमिति ॥ २४ ॥ वैशसमेव वज्रं तस्य । घोरपतनं दारुणपातः । 'अप्रिये द्रोहे स्वनपादे च वैशसम्' इति सारस्वतः । शश्वत् मुहु । उत्पश्यतः उत्प्रेक्षमाणस्य । विचारयत इति यावत् । मम क्रोधस्य चापेन शापेन वा करणेन झटिति ज्वलितुमवसरः समयः ॥ भगवति परित्रायस्व । प्रसादय कुपितं राजर्षिम् ॥ एतद्धि परिभूतानामिति ॥ २५ ॥ एतत् प्रदानमित्यर्थः । अपत्यं पुत्रः । यथा दशरथस्य सीता दुहिता तथा तव रामः पुत्र

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१ 'नव' ब-घ. २ 'स्मृतोऽहन्' न. ३ 'दुर्मर्षोदय' ब-घ. ४ 'एनी-ल्व०' क-घ-व ५ एतदरुन्धतीवाक्यं ब-घ-पुस्तकयो .

जनकः—शान्तं वा रघुनन्दने तदुभयं यत्पुत्रभाण्डं हि मे
भूयिष्ठद्विजबालवृद्धविकलस्त्रैणश्च पौरो जनः॥ २४ ॥

(प्रविश्य ।) संभ्रान्ता बटवः—कुमार कुमार अश्वोऽश्व इति कोऽपि भूतविशेषो जनपदेष्वनुश्रूयते सोऽयमधुनास्माभिः प्रत्यक्षीकृतः ।

लवः—अश्व इति पशुसमाम्नाये साङ्ग्रामिके च पठ्यते । तद्ब्रूत कीदृशः।

बटवः—श्रूयताम् ।

पश्चात्पुच्छं वहति विपुलं तच्च धूनोत्यजस्रं
दीर्घग्रीवः स भवति खुरास्तस्य चत्वार एव ।
शष्पाण्यत्ति प्रकिरति शकृत्पिण्डकानाम्रमात्रा-
न्किं वाऽऽख्यातैर्व्रजति स पुनर्दूरमेह्येहि यामः॥ २६॥

(इत्यजिने हस्तयोश्चाकर्षन्ति ।)

लवः—(सकौतुकापराधविनयम् ।) आर्याः पश्यत पश्यत । एभिर्नी-तोऽस्मि । (इति त्वरितं परिक्रामति ।)

अरुन्धतीजनकौ—पूरयतु कौतुकं वत्स ।

कौसल्या—अरण्णगब्भरूवालावेहिं तुह्मे तोसिदा अह्मे अ । भअवदि

इति भाव । 'कृपण. क्षुद्र.' इत्यमर. ॥ २५ ॥ शान्तं गतमिति यावत् । क्षान्तमिति च पाठः । न दधे न दधामि । यत् यस्मात् । तत् प्रसिद्धम् । उभयं सीतारामौ । मे मम । पुत्री च पुत्रश्च पुत्रौ तावेव भाण्डं पुत्रभाण्डम् । 'भाण्डं मूलवणिग्धने' इति कपिलः । वणिजा मूलधनं यथा रक्ष्यते तथा मया सीतारामौ रक्षणीयौ इति भाव । ननु अपवादवत्स्वेषु जनेषु कोपो युक्त इत्याशङ्क्य सोऽपि दयनीय इत्यत्र हेतुमाह—भूयिष्ठेति । भूयिष्ठानि भूयांसि द्विजबालवृद्धविकलस्त्रैणानि यस्मिन् । विकला· अङ्गहीना-दयः । 'स्त्रैणं स्त्रीसमूहः' इति नन्दी ॥ २४ ॥ पशुसमाम्नाये पशुविधायकवेदे । साङ्ग्रामिके सङ्ग्रामसंबन्धिनि प्रकरणे इति शेषः । पश्चात्पुच्छं वहतीति ॥ २६ ॥ धूनोति कम्पयति । शष्पाणि बालतृणानि । आम्रमात्रान् आम्रप्रमाणान् । शकृत्पिण्डकान् मलगोलकान् ॥ २६ ॥ अश्वदर्शने कौतुकम्, सहसागमनप्रसक्तोऽपराधः तत्क्षमापने वा सहजो वा विनय । एवं सर्वतो यथोचितमूह्यम् ॥ एभिर्नीतोऽस्मीति छिद्मत्कारेण सं-चमत्कारकथनाल्लवस्य गमने महानभिनिवेश इति बोध्यम् ॥ अरण्यगर्भा-

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१ 'तत्पुत्र°' ख–घ. २ 'भ्यास्यानै.' ग. ३ 'महत्कौतुकं वत्सस' ग. ४ 'अरण्ण...अह्मे अ' एतन्नास्ति क–ख–घ–पुस्तकेषु.

जाणामि एदं अणालोअअन्ती वञ्चिदा विअ ता अण्णदो भविअ पेक्खम्ह दाव पलाअन्तं दीहाउसम्। अरण्यगर्भरूपालापैर्यूयं तोषिता वयं च। भगवति जानाम्येतमनालोकयन्ती वञ्चितेव। तदन्यतो भूत्वा प्रेक्षामहे तावत्पलायमानं दीर्घायुषम्।

अरुन्धती—अतिजवेन दूरमतिक्रान्तः स चपलः कथं दृश्यते।

(प्रविश्य।) कञ्चुकी—भगवान्वाल्मीकिराह ज्ञातव्यमेतदवसरे भवद्भिरिति।

जनकः—अतिगम्भीरमेतत्किमपि। भगवत्यरुन्धति सखि कौसल्ये आर्यं गृष्टे स्वयमेव गत्वा भगवन्तं प्राचेतसं पश्यामः।

(इति निष्क्रान्तो वृद्धवर्गः)

(प्रविश्य।) बटवः—पश्यतु कुमारस्तदाश्चर्यम्।

लवः—दृष्टमवगतं च। नूनमाश्वमेधिकोऽयमश्वः।

बटवः—कथं ज्ञायते।

लवः—ननु मूर्खाः पठितमेव हि युष्माभिरपि तत्काण्डम्[1]। किं न पश्यथ प्रत्येकं शतसंख्याः कवचिनो दण्डिनो निषङ्गिणश्च रक्षितारः, तत्प्रायमेव[2] बलमिदं दृश्यते। यदीह न प्रत्ययस्तद्गत्वा पृच्छत।

बटवः—भो भोः किंप्रयोजनोऽयमश्वः परिवृतः पर्यटति।

लवः—(सस्पृहमात्मगतम्।) अये अश्वमेध इति नाम विश्वविजयिनां क्षत्रियाणामूर्जस्वलः सर्वक्षत्रपरिभावी महानुत्कर्षनिकषः[3]।

(भरूपा?) लापैर्यूयं तोषिताः, वयं च सन्तोषिताः निस्सिताय। भगवति जानामि एतमनवेक्षमाणा वञ्चितेव तस्मादन्यतो भूत्वा पश्यामस्तावत्तं पलायमानं दीर्घायुषम्। अरण्यगर्भस्य वनमध्यस्य रूपं शोभा येन यस्माद्वा सोऽरण्यगर्भरूपो लवः। तस्य लापैः उक्तिभिरित्यर्थः। 'अस्फुटं बालभाषितम्' इति स्मरणात्। 'रूपमाकृतिसौन्दर्यशोभासु' इति सभारावनैः। एतं लवम्। कञ्चुकीति—पूर्वं जनकेन वाल्मीकिं प्रति प्रेषितो यः स एवायमिति ज्ञेयम्। आह वदति। तदिति लवस्य वृत्तमिति विवेकः। अवसर एव ज्ञातव्यम्, न त्विदानीमिति भावः। किमपीति कर्मण विशेषणम्। वीनि वाक्यदोषः। शतं संख्या येषां निषङ्गिणः तूणीधराः। तत्प्रायमिति। तेषां कवचिप्रमुखानां प्रायः भूमा यस्मिन् तत् तत्प्रायम्। 'प्रायो भूम्नि' इत्यमरः। इदं रक्षकसैन्यमिति यावत्। किं प्रयोजनं यस्य किंप्र-

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१ 'तत्काण्डे' क-घ-च. २ 'तत्प्रायमेवान्यदपि' च. ३ 'निष्कर्षः' क-घ-च.

(नेपथ्ये ।) योऽयमश्वः पताकेयमथवा वीरघोषणा ।
सप्तलोकैकवीरस्य दशकण्ठकुलद्विषः ॥ २७ ॥

लवः—(सगर्वमिव ।) अहो सन्दीपनान्यक्षराणि ।

वटवः—विमुच्यते । प्राज्ञः खलु कुमारः ।

लवः—भो भोः, तत्किमक्षत्रिया पृथिवी यदेवमुद्घोष्यते ।

(नेपथ्ये ।) रे रे महाराजं प्रति कुतः क्षत्रियाः ।

लवः—धिग्जाल्मान् ।

यदि ते सन्ति सन्त्येव केयमद्य विभीषिका ।
किमुक्तैरेभिरधुना तां पताकां हरामि वः ॥ २८ ॥

भो भो वटवः परिवृत्य लोष्टैरभिघ्नन्तो नयतैनमश्वम् । एष रोहितानां मध्ये वराकश्चरतु ।

(प्रविश्य सक्रोधदर्पं)पुरुषः—धिक्चापलं किमुक्तवानसि । तीक्ष्णतरा ह्यायुधीयश्रेणयः शिशोरपि दृप्तां वाचं न सहन्ते । राजपुत्रश्चन्द्रकेतुर्दुर्दान्तः । सोऽप्यपूर्वारण्यदर्शनाक्षिप्तहृदयो न यावदायाति तावत्त्वरितमनेन तरुगहनेनापसर्पत ।

वटवः—कुमार कृतमनेनाश्वेन । तर्जयन्ति विस्फुरितशस्त्राः कुमारमायुधीयश्रेणयः । दूरे चाश्रमपदमितस्तदेहि हरिणप्लुतैः पलायामहे ।

योजनः । स्पृहा समरेच्छा । ऊर्जस्वलः ऊर्जोऽतिशयान्वितः । सर्वे स्वसादितरे च ते क्षत्रियाः । निकषः शाणः, घर्षणसाधनशिला । 'राज्ञाम्' इति महाराष्ट्राः । योऽयमश्वः पताकेति ॥ २७ ॥ योऽश्वः अयं इयमिति वीरघोषणाया च योज्यम् । 'वीरवादार्भटी वीरघोषणा' इति हैमः । अधो विद्यमाना सप्तलोकाः ऊर्ध्वं च सप्त लोकाः आहृत्य चतुर्दशभुवनानीति भावः ॥ २७ ॥ सन्दीपनानि सन्तापकारीणि इति यावत् । 'हीनसंबोधने तु रे' इत्यमरः । 'भयोत्पादनहेतुर्या प्रतिमा सा विभीषिका' इति केदारः । अभिघ्नन्तः पशुसाधारणमिति भावः । रोहितानां मृगशीर्षाणाम् । पृष्ठतः मध्ये वा । वराकः अधमः । पुरुषः राक्षसैन्यस्य इति बोध्यम् । आयुधीयानां शस्त्राजीवानाम् । 'श्रेणिः श्रेणी' इति द्विरूपः ।

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१ 'अयमश्व' क-घ-व. २ 'सन्यभमिव' घ-घ. ३ 'नो' न. ४ 'केयमन्या' घ-व. ५ 'किमुक्तैः सनिपत्यैव' व, 'किमुक्तैः शरसम्बाधाम्' घ. ६ 'नीरभाः' क-घ-व. ७ 'मायुध' न. ८ 'अरिविमर्दन' क-घ-व. ९ 'सौम्यपूर्वारण्य०' व-घ. १० 'विस्फारितशरासना' न.

लवः—(विहस्य) किं नाम विस्फुरन्ति शस्त्राणि । (इति धनुरारोपयन् ।)

> ज्याजिह्वया वलयितोत्कटकोटिदंष्ट्र-
> मुद्गारिघोरघनघर्घरघोषमेतत् ।
> ग्रासप्रसक्तहसदन्तकवक्त्रयन्त्र-
> जृम्भाविडम्बि विकटोदरमस्तु चापम् ॥ २९ ॥

(इति यथोचितं परिक्रम्य निष्क्रान्ताः सर्वे ।)

चतुर्थोऽङ्कः ।

'दुर्दान्त(न्त ?)चण्डविक्रम' इति हेमचन्द्रः । न परापतति नाभिवर्तते । 'तरुभिर्गहने कलिले वने' इति ध्वनिमञ्जरी । स्फुतैः उद्दीप्तविशेषैः शस्त्राणि आयुधानि । करुणरसातिशयेन चिरादतिसंकोचं वहन् कविः प्रकरणवशादेव वीररसाङ्कुरमुद्भावयति—ज्याजिह्वया वलयितेति ॥ २९ ॥ ज्यैव जिह्वा तया वलयिते आवेष्टिते उत्कटे मत्ते कोटी अग्रे एव दंष्ट्रे यस्य । उद्गा(द्गा ?)री उद्वमन् घोरः भयङ्करः घनः सान्द्रः घर्घरः घोषः यस्य । गम्भीरे घर्घर इति भावः । विकटं कुटिलं दुर्भरमिति यावत् । उदरं अन्तरालं यस्य । एतत् चापम् । 'धन्वकार्मुकचापानि' इति जयः । ग्रासे जगत्कवलने प्रसक्तः तत्परः । हसन् अट्टहासं कुर्वन् यः अन्तकः तस्य वक्त्रमेव यन्त्रं विशीर्णिकानुरूपम् तस्य जृम्भा तां विडम्बयतीति विडम्बि । 'जृम्भसु निगु' इत्यमरः । अस्तु । तथा च एतेषामायुधीयानां शस्त्रविस्फारः मम ईदृशस्य चापस्य पुरतः कियानिति भावः इत्यलमतिविस्तरेण ॥ २९ ॥ इति महाराजपद + उत्तररामचरितमनोरमनाटकटिप्पणे चतुर्थोऽङ्कः समाप्तः ॥

॥ इति चतुर्थोऽङ्कः ॥

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१ 'उद्गूरि' न. + प्रथमाद्दर्शकालतनातो टीकाद्वय यथातथ्वत निवेदितं स्व-माप्नुहुरुत्थेयम् ।

पञ्चमोऽङ्कः ।

(नेपथ्ये ।) भो भो· सैनिका जातं जातमवलम्बनमस्माकम् ।

> नन्वेष त्वरितसुमन्त्रनुद्यमान-
> प्रोद्वेल्लत्प्रजवितवाजिना रथेन ।
> उत्खातप्रचलितकोविदारकेतुः
> श्रुत्वा नः प्रधनमुपैति चन्द्रकेतुः ॥ १ ॥

(तत प्रविशति सुमन्त्रसारथिना रथेन धनुष्पाणि साद्भुतहर्षसंभ्रमश्चन्द्रकेतु·

चन्द्रकेतु —आर्य सुमन्त्र पश्य पश्य ।

> किरति कलितकिंचित्कोपरज्यन्मुखश्री-
> रविरतगुणगुञ्जत्कोटिना कार्मुकेण ।
> समरशिरसि चञ्चत्पञ्चचूडश्चमूना-
> मुपरि शरतुषारं कोऽप्ययं वीरपोतः ॥ २ ॥

अथ कविरिह पञ्चमाङ्के लवचन्द्रकेतुसवादं वर्णयिष्यन् शाकुन्तलादिकृतिषयाङ्कस्थलवत् कथागाढ्यन्याभावात्प्रवेशादिकमङ्कमन्तरेणैव चतुर्थाङ्कपूर्तिसमद्भलवसमारम्भसङ्गतिमनुस्वनेव तदनुरूप, 'साक्षात्पात्रप्रवेशो वा नेपथ्याकाशभाषितैः' इति रूपकादर्शोक्तन्यायानुसारेण चन्द्रकेतुप्रवेशसूचनमङ्कुरयति—नेपथ्ये इति । अस्माकमिति अस्मत्सेनाया इति च पाठो साधीयासौ । अस्मत्सैनिकानामिति भ्रान्त पाठ । भो भो सैनिका इति सबोधनासङ्गते ॥ कथमवलम्बनमित्याशङ्क्याह—नन्वेष त्वरितेति ॥ १ ॥ सुमन्त्रेण नुद्यमान प्रेर्यमाण । प्रोद्वेल्लन् कम्पमान प्रवर्षेण जविताः सजातजवा वाजिनः यस्य । तथा च नुद्यमानस्सन् प्रोद्वेल्लन्थागौ प्रजवितवाजी च तेन रथेन उपलक्षित । उत्खाते प्रचलितः तरलित कोविदार एव केतुः ध्वजः यस्य । 'उत्खाते विषमे देशे' इति 'कोविदारे चमरक' इति शब्दमालाधन्वन्तरी । सपदि झटिति । 'बाले च युवराजे च कुमार' इति ससारावर्त । पूर्वार्धे यमकभङ्ग एकाक्षरप्रास ॥ १ ॥ सुमन्त्र सारथि यस्मिन् ॥ किरति कलितकिञ्चिदिति ॥ २ ॥ कलितः प्राप्तश्चासौ किञ्चित्कोप· अल्पक्रोध तेन रज्यन्ती मुखश्रीः यस्य । प्रविततः गुण· मौर्वी यस्य । घण्टाभिर्गुञ्जन्ती शब्दायमाना कोटि यस्य । प्रवि-

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१ 'व्यावल्गत्प्रजवन' क–घ–व, 'प्रोद्वलत्' न. २ 'उद्धात' क–घ–व. ३ 'अनवरतनिगुञ्जत्' घ–व, 'प्रवितत' टी.

माश्चर्यमाश्चर्यम् ।

> मुनिजनशिशुरेकः सर्वतः सैन्यकाये
> 　नव इव रघुवंशस्याप्रसिद्धः प्ररोहः ।
> दलितकरिकपोलग्रन्थिटङ्कारघोर-
> 　ज्वलितशरसहस्रः कौतुकं मे करोति ॥ ३ ॥

सुमन्त्रः—आयुष्मन्

> अतिशयितसुरासुरप्रभावं
> 　शिशुमवलोक्य तथैव तुल्यरूपम् ।
> कुशिकसुतमखद्विषां प्रमाथे
> 　धृतधनुषं रघुनन्दनं स्मरामि ॥ ४ ॥

चन्द्रकेतुः—मैम रवैकमुद्दिश्य भूयसामारम्भ इति हृदयमपत्रपते ।

> अयं हि शिशुरेकको मर्दभरेण भूरिस्फुर-
> 　त्करालकरकन्दलीजटिलशस्त्रजालैर्बलैः ।

ततगुणं च तत् गुणत्कोटि च । चञ्चन्त्यः चञ्चला पञ्च चूडाः संयत-केशाः यस्य । 'चञ्चत्पर्टे केतुनि' इति मूकः । शरा एव तुषाराः नी-हारा । वीरस्य पोतः अर्भक । वीरश्चासौ वा । सप्रकोपादित्यत्र उपसर्गौ पादपूरकौ इति केचित् । वृथेत्यन्ये । हन्त कोपादिति वा पाठः ॥ २ ॥ मुनिजनशिशुरिति ॥ ३ ॥ प्ररोहः अङ्कुरः । दलिता भेदिता करिकपो-लग्रन्थय यै । 'ग्रन्थिर्मर्मणि च' इति हैम । टङ्कारा घोरा येषु । दलितक-रिकपोलग्रन्थय एव टङ्कारघोराः सन्त । ज्वलिताश्च ते शराश्च तेषाम् ॥ ३ ॥ अतिशयितसुरासुरेति ॥ ४ ॥ अतिशयितः सुरासुरेभ्यो-ऽपि प्रभावः यस्य । तथैव रामस्येति भाव । द्विषां मारीचादीनाम् । प्रमाथे हिंसने ॥ ४ ॥ अयं हि शिशुरेति ॥ ५ ॥ एककः एक । भूरि स्फुरन्त्यः वीरलक्ष्म्या भृश शोभमानाः करालाः दुष्प्रेक्षाः याः कर-कन्दल्यः करसम्पुटानि तेषु जटिलानि निबिडानि शस्त्राणां आयुधानां जालानि समूहा. येषाम् । 'दुर्दर्शे कराल' इति, 'कदली संपुटे पुटे कन्दः' इति, 'जटिलो निबिडार्थे' इति हारावलीकपिलशब्दार्णवा. । किङ्किणीभिः

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१ 'सप्रकोपात्' न–टी.　२ '°प्रसिद्धिप्ररोह.' न.　३ '°घोर' घ.　४ 'त-थैव' ध–घ.　५ 'ममैव०' ध–घ.　६ 'समरमारम्भूमि०' क–घ–ध.　७ 'क-न्ति' क–घ–च.

कणत्कनककिङ्किणीझणझणायितस्यन्दनै-
रमन्दमददुर्दिनद्विरदडामरैरावृतः ॥ ५ ॥

सुमन्त्र.—वत्स एभि. समस्तैरपि किमस्य कि पुनर्व्यस्तैः ।

चन्द्रकेतु.—आर्य त्वर्यतां त्वर्यताम् । अनेन हि महानाश्रितजनप्रमारोऽस्माकमारब्धः । तथा हि ।

आगर्जद्गिरिकुञ्जकुञ्जरघटानिस्तीर्णकर्णज्वरं
ज्यानिर्घोषममन्ददुन्दुभिरवैराध्मातमुज्जृम्भयन् ।
वेल्लद्भैरवरुण्डमुण्डनिकरैर्वीरो विधत्ते भुवं
तृप्यत्कालकरालवक्त्रविघसव्याकीर्यमाणामिव ॥ ६ ॥

सुमन्त्र.—(स्वगतम् ।) कथमीदृशेन सह वत्सस्य चन्द्रकेतोर्द्वन्द्वसंप्रहारमनुजानीम । (विचिन्त्य ।) अथवा इक्ष्वाकुकुलवृद्धा. खलु वयम् । प्रत्युपस्थिते रणे च का गतिः ।

चन्द्रकेतु.—(सविस्मयलज्जासंभ्रमम् ।) हन्त धिक् । अपावृत्तान्येव सर्वतः सैन्यानि मम ।

क्षुद्रघण्टाभि घणघणायिताः स्यन्दनाः रथा येषाम् । अमन्दं महत् । मदा एव दुर्दिनं येषा ते च ते द्विरदाः गजा तै डामराणि उद्धतानि । दुर्दिनमिति नैरन्तर्यधाराक्षरणात्मकार्थद्वयाभिप्रायकम् । 'मेघच्छन्नेऽह्नि दुर्दिनम्' इति, 'उद्धते डामर त्रिषु' इत्यमरविक्रमार्कौ । बलैः सैन्यै. । 'तुल्यवृद्धौ समभर' इति नन्दी । आवृतः आक्रान्त । तादृशेनोऽप्येतदन्तर्भूता इति भाव । शिञ्जरेरेति ध्वनि ॥ ५ ॥ समस्तैर्मिलितै. । व्यस्तैः भिन्नै । एभि. बलै । आश्रितजनाः अनुचरलोका तेषां प्रमारः प्रकर्षेण मारणम् ॥ आगर्जद्गिरीति ॥ ६ ॥ आ समन्तात् । घटासु निस्तीर्णः अवतीर्णः । कर्णेभ्य. ज्वरः असह्यत्वरूप संताप येन । विस्तीर्ण इति पाठे विशाल इत्यर्थ । आध्मातं पूरितम् । वेल्लदिति । 'प्रेङ्खद्दारुणदण्डानां अकबन्ध शिरोदण्डम्' इति समास । तृप्यन् य कालः यम तस्य करालवक्त्रस्य विघसेन । 'करालो दन्तुरे तुङ्गे' इति, 'विघसो भोजनशेषः' इत्यमरकेदारौ ॥ ६ ॥ संप्रहारं युद्ध । केति रण कर्तव्यमेवेति भावः । लवस्य पराक्रमातिशयाद्विस्मयलज्जासंभ्रमा । अपावृत्तानि परावृत्तानि ।

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१ 'वारिदै.' क-घ-व. २ 'प्रमाथ' क-घ-व. ३ 'आगुञ्जद्' घ-घ. ४ 'विस्तीर्ण' घ-व. ५ 'ज्यारज्या०' न. ६ 'रण्ड' न. ७ 'भुव' घ-व. ८ 'तृप्यद्' न-क.

सुमन्त्रः—(रथवेगमभिनीय ।) आयुष्मन्, एष ते वाग्विषयीभूतः स वीरः ।

चन्द्रकेतुः—(विस्मृतिमभिनीय ।) आर्य किमस्य नामधेयमाख्यातमाह्वायकैः ।

सुमन्त्रः—लव इति ।

चन्द्रकेतुः—भो भो लव महाबाहो किमेभिस्तव सैनिकैः ।
एषोऽहमेहि मामेव तेजस्तेजसि शाम्यतु ॥ ७ ॥

सुमन्त्रः—कुमार पश्य पश्य ।

विनिवर्तित एष वीरपोतः
पृतनानिर्मथनात्त्वयोपहूतः ।
स्तनयित्नुरवादिभावलीना
मवमर्दादिव दृप्तसिंहशावः ॥ ८ ॥

(ततः प्रविशति धीरोद्धतपराक्रमो लवः ।)

लवः—साधु राजपुत्र साधु । सत्यमैक्ष्वाकः खल्वसि । तदहं परागत एवास्मि ।

(नेपथ्ये महान्कलकलः ।)

लवः—(सावष्टम्भं परावृत्य ।) आः कथमिदानीं भग्ना अपि प्रतिनिवृत्य युद्धाभिसारिणः पर्यवष्टम्भयन्ति मां चमूपतयः । धिग् जाल्मान् ।

अयं शैलाघातक्षुभितवडवावक्त्रहुतभु
क्प्रचण्डक्रोधार्चिर्निचयकवलत्वं व्रजतु मे ।
समन्तादुत्सर्पन्ध्वनतुमुलहेलाकलकलः
पयोराशेरोघः प्रलयपवनास्फालित इव ॥ ९ ॥

(सवेगं परिक्रामति ।)

चन्द्रकेतुः—भो भो कुमार ।

वागिति-सम्प्रति सल्लापाय संनिकृष्ट इत्यर्थः । इतिकार आ(वो?)धक इति त्रिकाण्डी ॥ विनिवर्तित एष इति ॥ ८ ॥ पृतना सेना । स्तनयित्नुः मेघः । अवमर्दः मर्दनम् । शावः शिशुः ॥ ८ ॥ परागतः प्रतिनिवृत्यागत इति यावत् । 'अवष्टम्भो गर्वः' इति रत्नमाला । परितः स्थिरीभवतीति यावत् । मामुद्दिश्य । 'जाल्मोऽसमीक्ष्यकारी' इत्यमरः । अयं शैलाघात इति ॥ ९ ॥ आघातः आघट्टनम् । तेन क्षुभिता या वडवा, 'अश्वा वडवा' इत्य-

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१ 'आख्यापकै' ख–ग. २ 'व्यपवर्तित' ख–ग. ३ 'दल' ख–ग. ४ 'सेना' क–ख.

अत्यद्भुतादसि गुणातिशयात्प्रियो मे
तस्मात्सखा त्वमसि यन्मम तत्तवैव ।
तत्किं निजे परिजने कदनं करोषि
नन्वेष दर्पनिकषस्तव चन्द्रकेतुः ॥ १० ॥

लवः—(सहर्षसंभ्रमं परावृत्य ।) अहो महानुभावस्य प्रसन्नकर्कशा वीरवचनप्रयुक्तिर्विकर्तनकुलकुमारस्य । तत्किमेभिरेनमेव तावत्संभावयामि । (पुनर्नेपथ्ये कलकलः ।)

लवः—(सक्रोधनिर्वेदम् ।) आः कदर्थितोऽहमेभिर्वीरसंवादविघ्नकारिभि. पापैः । (तदभिमुखं परिक्रामति ।)

चन्द्रकेतुः—आर्य आर्य दृश्यतां द्रष्टव्यमेतत् ।

दर्पेण कौतुकवता मयि बद्धलक्ष्यः
पश्चाद्बलैरनुसृतोऽयमुदीर्णधन्वा ।
द्वेधा समुद्धतमरुत्तरलस्य धत्ते
मेघस्य माघवतचापधरस्य लक्ष्मीम् ॥ ११ ॥

सुमन्त्रः—कुमार एवैनं द्रष्टुमपि जानाति । वयं तु केवलं परवन्तो विस्मयेन ।

चन्द्रकेतु.—भो भो राजानः ।

संख्यातीतैर्द्विरदतुरगस्यन्दनस्थै. पदाता-
यत्रैकस्मिन्कवचनिचितैर्मध्येचर्मोत्तरीये ।
कालज्येष्ठैरमितैर्नववयःकाम्यकाये भवद्भि-
र्योऽयं बद्धो युधि समभरस्तेन धिग्वो धिगस्मान् ॥ १२ ॥

लवः—(सोन्माथम् ।) आः कथमनुकम्पते नाम । (विचिन्त्य ।) भवतु । कालहरणप्रतिषेधाय जृम्भकास्त्रेण तावत्सैन्यानि संस्तम्भयामि । (इति ध्यानं नाटयति ।)

मर । निचय. समूह । 'अतुलं (तुमुल?) रणसङ्कुले' इति, 'हेला विलास ' इति, 'ओघ प्रवाहजवयो ' इति चामर । आस्फालितः उद्धूत' ॥ ९ ॥ अत्यद्भुतादसीति ॥ १० ॥ कदनं व्यापादनम् ॥ १० ॥ कदर्थित व्यर्थीकृत इति यावत् ॥ दर्पेण कौतुकवतेति ॥ ११ ॥ उदीर्णं उद्धृतम् । माघवतं ऐन्द्रम् । लक्ष्मीं शोभाम् ॥ ११ ॥ परवन्तः पराधीना । संख्यातीतैरिति ॥ १२ ॥ 'पदाता पदातय.' इत्यमर । तत्र तस्मिन् लवे । निचितैः । 'कालो वत्सरेऽपि' इति केशव । अपरं वाल्यं । क्लेन

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१ 'नद' न. २ 'अपरवयसि व्यानिरामैः' न. ३ 'परिकर.' इति क-घ-च.

सुमन्त्रः—तत्किमकस्मादस्तसैन्यघोषः प्रशाम्यति ।

लवः—पश्याम्येनमधुना प्रगल्भम् ।

सुमन्त्रः—(ससंभ्रमम् ।) वत्स मन्ये कुमारकेणानेन जृम्भकास्त्रमामन्त्रितमिति ।

चन्द्रकेतुः—अत्र कः सन्देहः ।

व्यतिकर इव भीमस्तामसो वैद्युतश्च
प्रणिहितमपि चक्षुर्ग्रस्तमुक्तं हिनस्ति ।
अथ लिखितमिवैतत्सैन्यमस्पन्दमास्ते
नियतमजितवीर्यं जृम्भते जृम्भकास्त्रम् ॥ १३ ॥

आश्चर्यमाश्चर्यम् ।

पातालोदरकुञ्जपुञ्जिततमःश्यामैर्नभो जृम्भकै-
रुत्तप्तस्फुरदारकूटकपिलज्योतिर्ज्वलद्दीप्तिभिः ।
कल्पाक्षेपकठोरभैरवमरुद्व्यस्तैरवस्तीर्यते
मीलन्मेघतडित्कडारकुहरैर्विन्ध्याद्रिकूटैरिव ॥ १४ ॥

सुमन्त्रः—कुतः पुनरस्य जृम्भकानामागमः स्यात् ।

चन्द्रकेतुः—भगवतः प्राचेतसादिति मन्यामहे ।

सुमन्त्रः—वत्स नैतदेवमस्त्रेषु विशेषतो जृम्भकेषु । यतः ।

सम (म ?)रेण तुल्ययुद्धा ॥ १२ ॥ उन्मादः चित्तविभ्रम । कालहरणं विलम्बः । तस्य प्रतिषेधः निषेध । अकस्मात् अहेतो. । सहसा वा । एनं चन्द्रकेतुम् । परिहासोक्तिरियम् । तदेव स्पष्टयति—व्यतिकर इव भीम इति ॥ १३ ॥ भीमः घोर॰ तमसोऽयं तामसः । विद्युत. अयं वैद्युतः । व्यतिकरः सम्बन्धः । प्रणिहितं प्रनिधानगतं विषयैकनिष्ठमपीति यावत् । चक्षुः कर्म । ग्रस्तमुक्तं तामसो व्यतिकरः ग्रस्तं सत् स्वने(?)स्तुमन्त्र शेष. । वैद्युतः मुक्तं सत् हिनस्ति चेति बोध्यम् । अस्पन्दं निश्चलम् । आस्ते तस्मादिति शेष ॥ १३ ॥ पातालोदरेति ॥ १४ ॥ पातालेति श्यामत्वातिशयद्योतकम् । जृम्भकैः जृम्भकास्त्रै । पूजाया बहुत्वम् । 'रीतिः स्त्रियामारकूटं' इति, 'कडारः कपिल.' इति चामरः । आरकूटं 'पित्तल' इति महाराष्ट्राः । ज्योतिर्वत् ज्वलन्ती दीप्तिः येषां तानि । कल्पः प्रलयः तस्य आक्षेपे आगमे । दारुणमरुता व्यस्तैः भिन्नै. । तडिद्भिः कडाराणि कुहराणि बिलानि येषां ते । कूटैः शिखरैरिव । अवस्तीर्यते

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१ 'भवेत' क. २ 'अभिस्तीर्यते' न; 'मवास्तीर्यते' घ.

कृशाश्वतनया ह्येते कृशाश्वात्कौशिकं गताः ।
अथ तत्संप्रदायेन रामभद्रे स्थिता अपि ॥ १५ ॥

चन्द्रकेतुः—अपरेऽपि प्रेक्षीयमानसत्त्वप्रकाशाः स्वयं सर्वं मन्त्रदृशः पश्यन्ति ।

सुमन्त्रः—वत्स सावधानो भव । परागतस्ते प्रतिवीरः ।

कुमारौ—(अन्योन्यं प्रति ।) अहो प्रियदर्शन. कुमारः । (सस्नेहानुराग निर्वर्ण्य ।)

यदृच्छासंवादः किमु किमु गुणानामतिशयः
पुराणो वा जन्मान्तरनिबिडबद्धः परिचयः ।
निजो वा सम्बन्धः किमु विधिवशात्कोऽप्यविदितो
ममैतस्मिन्दृष्टे हृदयमवधानं रचयति ॥ १६ ॥

सुमन्त्रः—भूयसा जीविधर्म एष यद्रससमयी कस्यचित्क्वचित्प्रीतिः, यत्र लौकिकानामुपचारस्तारामैत्रकं चक्षूराग इति । तमप्रतिसंख्येयमनिबन्धनं प्रेमाणमामनन्ति ।

आसीर्यते ॥ १४ ॥ आगमः प्राप्ति । एते जृम्भकादयोऽस्त्रविशेषा ॥ कृशाश्वतनया इति ॥ १५ ॥ कृशाश्वस्य रूपे । तस्मात् कौशिकात् । संप्रदायेन शिष्यक्रमेण । एकपदमेतत् ॥ १५ ॥ परं भृशम् । उपेति वर्धमानव्यत्याश्चर्ये(?) 'प्रकाशोऽतिप्रसिद्धेऽपि' इत्यमरः । 'रूपियोगी च मन्त्रदृत्' इति लिङ्गानुशासनम् । स्वयं सर्वं पश्यन्ति । एतेन कृशाश्वकौशिकादिवत् प्राचेतसादीनामपि अस्त्रप्रवर्तकत्वप्रसक्तिरुक्ता भवतीत्यवधेयम् । ते तुभ्यम् । कुमारौ लवचन्द्रकेतू ॥ यदृच्छासंवाद इति ॥ १६ ॥ यदृच्छया स्वैरम् संवादः सलाप किमु । निजः नित्य परिचयो वेति पूर्वेण योज्यम् । अविदितः सबन्ध किमु । कुत एवमत आह—ममेति । अवधानं अनन्यवृत्तित्वम्, कर्म । हृदयं परवशीभवतीति भाव ॥ १६ ॥ 'द्रवे रसः' इत्यमर । प्रीतिरिति यत् एष धर्म इत्यन्वय । यत्र प्रीतिविषये । लौकिकानां वैदिकमार्गानभिज्ञानाम् । उपचारः आदरणमात्रमित्यर्थ ॥ अथ वैदिकमर्थं विवृणोति—तारेति । तारैव तारका । 'तारकाक्ष्ण कनीनिका' इति 'मैत्र मैत्री च सख्यं च' इत्यमरशब्दकारौ । चक्षुषोः रागः । न राग उभयत्र दर्शनं लक्ष्यते । तत् प्रसिद्धम् । अप्रतिसन्धेयं अवचनीयम् । नियन्धनं शास्त्रम् ।

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१ 'भृशाश्व' न. २ 'परमोपचीयमान' घ-ष. ३ '०गत प्रवीर' क-ध-ष, ४ 'किमु गुणगणानाम्' न ५ 'बन्ध' घ-ष. ६ 'भूयसा जीविनामेव धर्म एष यत्र स्वरसमयी' न. ७ 'व्याहारः' ष. ८ 'तदप्रतिसंख्येयनिबन्धन प्रमाणम्' न

अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया ।
स हि स्नेहात्मकस्तन्तुरन्तर्भूतानि सीव्यति ॥ १७ ॥

कुमारौ—(अन्योन्यमुद्दिश्य ।)

एतस्मिन्मसृणितराजपट्टकान्ते
मोक्तव्याः कथमिव सायकाः शरीरे ।
यत्प्राप्तौ मम परिरम्भणाभिलाषा-
दुन्मीलत्पुलककदम्बमङ्गमास्ते ॥ १८ ॥

किं त्वाक्रान्तकठोरतेजसि गतिः का नाम शस्त्रं विना
शस्त्रेणापि हि तेन किं न विषयो जायेत यस्येदृशः ।
किं वक्ष्यत्ययमेव युद्धविमुखं मामुद्यतेऽप्यायुधे
वीराणां समयो हि दारुणरसः स्नेहक्रमं बाधते ॥ १९ ॥

सुमन्त्रः—(स्वं निर्वर्ण्य सासमात्मगतम् ।) हृदय किमन्यथा परिप्लवसे ।

मनोरथस्य यद्बीजं तद्दैवेनादितो हृतम् ।
लतायां पूर्वलूनायां प्रसवस्योद्भवः कुतः ॥ २० ॥

चन्द्रकेतुः—अवतराम्यार्य सुमन्त्र स्यन्दनात् ।

प्रमाणमामनन्ति । वेदितो इति शेष । 'प्रतिसन्धानमि(म?)तिसन्धानं द्वे संधनार्थके' इति रुद्रः ॥ अहेतुः पक्षपात इति ॥ १७ ॥ पक्षपातः ममता । मैथिलीपक्षपातेनेत्यत्रयोऽस्यातचर्मा । प्रतिक्रिया आक्षेपः स पक्षपात प्रेमस्वरूपम् । सूत्रं कर्तृ । भूतानि प्राणिन कर्म । अन्तः आत्मनि सीव्यति स्यूतान् करोतीत्यर्थ ॥ १७ ॥ एतस्मिन्मसृणितेति ॥ १८ ॥ मसृणितं च तत् राजपट्टाय साम्राज्याय कान्तं मनोज्ञं तस्मिन् । यस्य शरीरस्य । प्राप्तौ लाभे । उन्मीलत्पुलकानां कदम्बं समूह यस्मिन् । उन्मीलन्ति पुलका एव कदम्बानि नीपपुष्पाणि यस्मिन्निति वा । 'अङ्गं वपुःप्यवयवे' इति रत्नाकर. ॥ १८ ॥ ननु यथेच्छमालिङ्गयता, मास्तु शस्त्रयुद्धम्, अस्तु वा बाहुयुद्धम्, इत्याशङ्कयाह किन्त्वाक्रान्तेति ॥ १९ ॥ किन्तु आक्रान्ताः अभिभूता कठोरतेजसः शूराः येन तस्मिन् त्वं इति यावत् । यस्य शस्त्रस्य यस्य मनेति वा शेष । ईदृश इति षष्ठीसप्तमैकवचनम् । 'संकेतशपथाचारसिद्धान्ता समया' इति धनञ्जय. ॥ १९ ॥ परिप्लवसे चलति ॥ मनोरथस्य यदिति ॥ २० ॥ बीजं सीवित्यर्थ । प्रसवः पनारि ॥ २० ॥

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१ 'अन्तर्मर्माणि' क–ख–ग. २ 'पक्षिवरणे' ख–घ–ग. ३ 'हृतम्' ग. ४ 'प्रसूनसम्भव.' ग–घ.

सुमन्त्र —तत्कस्य हेतो ।

चन्द्रकेतु —एकैतस्तावदय वीरपुरुष पूजितो भवति । अपि च स्वत्वार्यं क्षात्रधर्मे समनुगतो भवति । न रथिन पादचारमभियुञ्जन्तीनि शास्त्रविद परिभाषन्ते ।

सुमन्त्र —(स्वगतम् ।) आ कष्टा दशामनुमपन्नोऽस्मि ।

कथं न्याय्यमनुष्ठानं मादृश प्रतिषेधतु ।
कथं वाप्यनुजानातु साहसैकरसा क्रियाम् ॥ २१ ॥

चन्द्रकेतु —यदा तातमिश्रा अपि पितु प्रियसखमर्थसहायेस्त्वार्यमेव पृच्छन्ति तत्किमार्यो विमृशति ।

सुमन्त्र —आयुष्मन्, एव यथाधर्ममभिमन्यसे ।

एप साङ्ग्रामिको न्याय एप धर्म सनातन ।
इय हि रघुसिंहाना वीरचारित्रपद्धति ॥ २२ ॥

चन्द्रकेतु —अप्रतिरूप वचनमार्यस्य ।

इतिहास पुराण च धर्मप्रवचनानि च ।
भवन्त एव जानन्ति रघूणा च कुलस्थितिम् ॥ २३ ॥

सुमन्त्र —(सस्नेहास्र परिष्वज्य)

जातस्य ते पितुरपीन्द्रजितो निहन्तु
वत्सस्य वत्स कति नाम दिनान्यमूनि ।
तस्याप्यपत्यमनुतिष्ठति वीरधर्मं
दिष्ट्या गत दशरथस्य कुल प्रतिष्ठाम् ॥ २४ ॥

पादाभ्या चार सचार यस्य ॥ कथ हीदमनुष्ठानमिति ॥ २१ ॥ अनुष्ठान आचरणम् । मादृश अनभिज्ञ इति यावत् । प्रतीति समानयुद्धस्य न्याय्यत्वादिति भाव । रणमुखे यानादवतरणमेव साहसमिति भाव । अनुष्ठान क्रियामिति च ध्वनी । अत्र द्विकारावजागलस्तनौ ॥ २१ ॥ मिश्रा इत्यत्र पादा इति च पाठ । रामादय इत्यर्थ । पितु दशरथस्य । विमृशति विचारयति । अनुरुध्यसे अनुवर्तसे ॥ एप साङ्ग्रामिक इति ॥ २२ ॥ सनातन नित्य । 'चरित्रमपि चारित्रम्' इति द्विरूप ॥ २२ ॥ अप्रतिरूपं असमानम् ॥ इतिहास पुराणमिति ॥ २३ ॥ इतिहासं पुरावृत्तम् ॥ २३ ॥ जातस्य ते पितुरिति ॥ २४ ॥ तस्य लक्ष्मणस्य ।

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१ 'एकस्तावद' म, 'वत्सतावद' घ-थ २ 'परिपालित' न; 'सम्यगनुगत' घ; 'अनुगृहीत' घ ३ 'कथ हीद' म ४ 'प्रतिरूप' घ-घ ५ 'निजेतु:' घ-घ ६ 'वृत्त' घ-घ

चन्द्रकेतुः—(सास्रम्)

> अप्रतिष्ठे रघुज्येष्ठे का प्रतिष्ठा कुलस्य नः ।
> इति दुःखेन तप्यन्ते त्रयो नः पितरोऽपरे ॥ २५ ॥

सुमन्त्रः—अहह हृदयमर्मदारणान्येव चन्द्रकेतोर्वचनानि ।

लवः—हन्त मिश्रीकृतो रसक्रमो वर्तते ।

> यथेन्द्रावानन्दं व्रजति समुपोढे कुमुदिनी
> तथैवास्मिन्दृष्टिर्मम कलहकामः पुनरयम् ।
> रणत्कारक्रूरक्वणितगुणगुञ्जद्गुरुधनु-
> र्धृतप्रेमा बाहुर्विकचविकरालोल्बणरसः ॥ २६ ॥

चन्द्रकेतुः—(अवतरणं रूपयन्) आर्य सावित्रश्चन्द्रकेतुरभिवादयते।

सुमन्त्रः—अहितस्यैव पराजयाय महावादिवराहः कल्पताम् ।

अपि च ।

अपत्यं चन्द्रकेतु । प्रतिष्ठां कीर्तिम् । गतमिति ध्वनि ॥ २४ ॥ अप्रतिष्ठे कुलज्येष्ठे इति ॥ २५ ॥ रघवः दशरथादय ज्येष्ठा यस्य । 'ज्येष्ठोऽतिप्रशस्य.' इत्यमर । रघुभ्य भरतलक्ष्मणशत्रुघ्नेभ्य इति वाऽर्थ । रघुश्रेष्ठे इति च पाठ । अप्रतिष्ठे अपवादादिति भाव । तुर्यपादे ध्वनि ॥ २५ ॥ रसयो शान्तवीरयो । क्रमो रीति । शान्ति वर्णयति–यथेन्द्रावानन्दमिति ॥ २६ ॥ समुपोढे उदिते । अस्मिन् चन्द्रकेतौ । वीररस वर्णयति–कलहकाम इति । अयमसौ । रणत्कारः शब्दानुकार । तेन क्रूरं क्वणितं शब्द यस्य तादृग्गुण मौर्वी यस्य यन्त्रामाधनेन गुञ्जद् गुरु अलघु यत् धनुः गुणं च तदनु । तस्मिन् धृतप्रेमा । विकचाः स्फुटा विकरालाः विशेषेण भयङ्करा व्रणाः व्याघातसम्भवा मुखे तले यस्य । 'मार्गमध्यस्थयो सन्धिविशेषतलयोर्मुखम्' इति लिङ्गानुशासनम् । बाहु स्फुरतीति शेष ॥ २६ ॥ अहितस्य शत्रो एवकारेण लवो व्यावर्त्यते । तस्याहितत्वाभावादिति देवसिद्धं बोध्यम् । पराजयं भङ्गम् । महान् पूज्य । आदिवराहः वराहावतारो विष्णु ॥ 'दात्र्यंभर्कांच्छ्रियं शकासलं रामाङ्कुरोर्मैतिम् । पराजयमभि-

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१ 'कुलज्येष्ठे' क–घ–न.   २ 'मिश्रीकृतक्रमो रसो' न, 'रस.' घ.   ३ 'विकचाल्पानुस.' म–टी.   ४ 'ऐक्ष्वाक' न.   ५ अस्य स्थाने 'अजिन पुण्यमूर्तेरिव ककुत्स्थस्येव ते महः । श्रेयसे शाश्वतो देवो वराह. परिकल्पताम्' ॥ २७ ॥ इति क–घ–च–पुस्तकेषु.

देवस्त्वां सविता धिनोतु समरे गोत्रस्य यस्ते पिता
त्वां मैत्रावरुणोऽभिनन्दतु गुरुर्यस्ते गुरूणामपि ।
ऐन्द्रावैष्णवमाग्निमारुतमथो सौपर्णमोजोस्तु ते
देयादेव च रामलक्ष्मणधनुर्ज्याघोषमन्त्रो जयम् ॥ २७ ॥

लवः—कुमार अति हि नाम शोभसे रथस्थ एव । कृतं कृतमलादरेण ।

चन्द्रकेतुः—तर्हि महाभागोऽप्यन्यं रथमलङ्करोतु ।

लवः—आर्य प्रत्यारोपय रथोपरि राजपुत्रम् ।

सुमन्त्रः—त्वमप्यनुरुध्यस्व चन्द्रकेतोर्वचनम् ।

लवः—को विचार· स्वेपूपकरणेषु । किं त्वरण्यसदो वयमनभ्यस्तरथचर्या ।

सुमन्त्रः—जानासि वत्स दर्पसौजन्ययोर्यथोचितमाचरितुम् । यदि पुनस्त्वामीदृशमैक्ष्वाको राजा रामभद्र· पश्येत्तदा तस्य स्नेहेन हृदयमभिष्यन्देत ।

लवः—आर्य सुजनः स राजर्षि श्रूयते । (सलज्जमिव ।)

त्राणा प्रार्थयेदादिकालत ॥' इति स्मरणात् ॥ देवस्त्वां सवितेति ॥ २७ ॥ धिनोति प्रीणयतीति माठरः । मैत्रावरुणः वसिष्ठ । ते तव गुरूणां पित्रादीनाम् । गुरु· पुरोहित । 'अथागस्त्यवसिष्ठयोर्मैत्रावरुणिर्मैत्रावरुणं' इति केदार । 'मङ्गलेन्वथो अथ' इति धरणि । इन्द्राविष्ण्वोरिदं ऐन्द्रावैष्णवम् । अग्निमरुतोरिदं आग्निमारुतम् । सुपर्णस्येद सौपर्णम् । ओजः तेज । ते तुभ्यम् । अस्तु । इन्द्राविष्णू इत्यादिश्रुतिरुद्धा । ज्याघोष एव मन्त्रः । जयं च देयादेव । रामलक्ष्मणेत्यनेन लवचन्द्रकेत्वोरुभयोरपि जय इत्यर्थात् सिद्धम् । अत्र त्वामिति एत(?)ते चैकं पुनरुक्तम् ॥ २७ ॥ अतिशोभसे इति वक्तव्यमिति पृथक्कथनं प्रमाद इति कश्चित् । तन्न । 'अत्यन्तमति चैकान्तमत्यर्थम्' इति शब्दमालायां स्वातन्त्र्येणाभिधानादतीति पृथक् प्रयोगो युज्यते । हिशब्द उच्चारणप्रांश्ये । नाम प्रसिद्धौ । रथमलमिति ध्वनि· । उपकरणेषु रथादिषु । 'साधनमुपकरणं सामग्री च परिच्छदः' इति रत्नाकर । अरण्ये सीदन्तीति अरण्यसदः । चर्या पदभ्यिति । अनुपदं वयमपीत्यात्मनैवात्मा स्तूयत इति शङ्कावशात् सलज्जमिवेत्युक्तम् ॥ यदि

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१ 'पतिः' न. २ 'ऐन्द्र वैष्णवम्' च-घ. ३ 'यथाचरितम्' न.

वयमपि न खल्वेवंप्रायाः क्रतुप्रतिघातिनः
क इह न गुणैस्तं राजानं जनो बहु मन्यते ।
तदपि खलु मे स व्याहारस्तुरङ्गमरक्षिणां
विकृतिमखिलक्षत्राक्षेपप्रचण्डतयाकरोत् ॥ २८ ॥

चन्द्रकेतुः—(सस्मितम्) किं नु भवतस्तातप्रतापोत्कर्षेऽप्यमर्षः ।

लवः—अस्त्विहामर्षो मा भूद्वा । एतत्तु पृच्छामि । दान्तं हि राजानं राघवं शृणुमः । स किल नात्मना दृप्यति नास्य प्रजा वा दृप्ता जायन्ते । तत्किं मनुष्यास्तस्य राक्षसीं वाचमुदीरयन्ति ।

ऋषयो राक्षसीमाहुर्वाचमुन्मत्तदृप्तयोः ।
सा योनिः सर्ववैराणां सा हि लोकस्य निर्ऋतिः ॥ २९ ॥

इति ह स्म तां निन्दन्ति । अथेतरामभिष्टुवन्ति ।

कामं दुग्धे विप्रकर्षत्यलक्ष्मीं
कीर्तिं सूते दुष्कृतं या हिनस्ति ।
तां चाप्येतां मातरं मङ्गलानां
धेनुं धीराः सूनृतां वाचमाहुः ॥ ३० ॥

च वयमपीति ॥ २८ ॥ वयमपि न खल्वेवमिति चतु- । एवं सुजना एवेत्यर्थः । कि तत् इत्याह–प्राय इति । प्रायः बहुधा । क्रतुद्विषतां असुरराक्षसानाम् । अरिं हन्तारम् । तदपि तथापि । 'सप्तलोकैकवीरस्य' इति तुरङ्गमरक्षिणा व्याहारः उक्तिः । मे विकृतिं विकारम् । अकरोत् खलु ॥ २८ ॥ 'तप क्लेशसहो दान्तः' इत्यमरः । 'दमशीलो वाच्यः इन्द्रियनिग्रहः' इति भगवान् बोधायनः । अत्र अश्वरक्षकेणायाम् । तस्य रामस्य मनुष्याः ॥ ऋषयो राक्षसीमिति ॥ २९ ॥ सा वाक् योनिः कारणम् । लोकस्य सकुजनस्य । 'अलक्ष्मीस्तु निर्ऋतिः' इत्यमरः ॥ २९ ॥ इति ह स्म इति कथनमार्ग- सम्प्रदाय- । 'तु हि च स्म ह वै पूर्णौ' इति केशवः । अत एव 'शरभङ्गं ददर्श ह' इति प्राचेतसः ॥ कामं दुग्धे इति ॥ ३० ॥ कामं मनोरथम् । दुग्धे दोग्धि विप्रकर्षति दूरयति । निस्तुदन्ति (!) निरस्येत्येति । सूनृतां प्रियाम् वाचं धेनुं कामधेनुम् । आहुः वदन्ति ॥ ३० ॥

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१ 'यदि च वयमेव°' न. २ 'क्रतुद्विषतामरिं' न, 'क्रतुपति मत्सराः' घ. ३ 'निष्कृतिः' न. ४ 'परामाश्रुभे' क-घ-व. ५ 'दुर्हृदो निष्फलान्ति' न. ६ 'शुद्धां शान्ता' म.

सुमन्त्रः—परिपूतस्वभावोऽयं यत्र कुमारः प्राचेतसान्तेवासी । यदन्यथैममिसम्पन्नमार्पेण संस्कारेण ।

लवः—यत्पुनश्चन्द्रकेतो वदसि किं तु भवतस्तातप्रतापोत्कर्षेऽप्यमर्ष इति तत्पृच्छामि किं व्यवस्थितविषयः क्षत्रधर्म इति ।

सुमन्त्रः—नैव खलु जानासि देवमैक्ष्वाकं येनैवं वदसि । तद्विरमातिप्रसङ्गात् ।

सैनिकानां प्रमाथेन सत्यमोजायितं त्वया ।
जामदग्न्यस्य दमने न हि निर्बन्धमर्हसि ॥ ३१ ॥

लवः—(सहासम् ।) आर्य जामदग्न्यस्य दमन स राजेति कोऽयमुच्चैर्वादः ।

सिद्धं ह्येतद्वाचि वीर्यं द्विजानां
बाह्वोर्वीर्यं यत्तु तत्क्षत्रियाणाम् ।
शस्त्रग्राही ब्राह्मणो जामदग्न्य-
स्तस्मिन्दान्ते का स्तुतिस्तस्य राज्ञः ॥ ३२ ॥

चन्द्रकेतुः—(सोन्मादमिव ।) आर्य सुमन्त्र कृतमुत्तरोत्तरेण ।

कोऽप्येष संप्रति नवः पुरुषावतारो
वीरो न यस्य भगवान्भृगुनन्दनोऽपि ।
पर्याप्तसप्तभुवनाभयदक्षिणानि
पुण्यानि तातचरितान्यपि यो न वेद ॥ ३३ ॥

लवः—को हि रघुपतेश्चरितं महिमानं च न जानाति । यदि नाम किंचिदस्ति वक्तव्यम् । अथवा शान्तम् ।

वृद्धास्ते न विचारणीयचरितास्तिष्ठन्तु किं वर्ण्यते
सुन्दस्त्रीमथनेऽप्यकुण्ठयशसो लोके महान्तो हि ते ।

अभिसंपन्नं सुसत्कृतं यथा तथा । संस्कारेण सम्प्रदायेन । ध्वनिश्च । इति यद्वदसि ॥ सैनिकानां प्रमाथेनेति ॥ ३१ ॥ दमने निग्रहीतरि रामभद्रे तु विषये निर्बन्धं कर्तुम् ॥३१॥ सिद्धं ह्येतदिति ॥३२॥ 'वीर्यं बले प्रभावे च' इत्यमरः । ध्वनिश्च ॥ ३२ ॥ उन्मादः चित्तविभ्रमः । कोऽप्येष संप्रतीति ॥ ३३ ॥ यस्य लवस्य भृगुनन्दनोऽपि वीरो न । पर्याप्तं यथेप्सितं सप्तभुवनेभ्य अभयदक्षिणा येभ्य । पुण्यानि पूतानि रम्याणि च तातः रामः तस्य चरितानि । यः लवः ॥ ३३ ॥ यदिः सभावनायाम् ॥ वृद्धास्ते इति ॥ ३४ ॥ ते रामपादा वन्द्या इत्यर्थ । तर्कें । वर्तते चरित-

१ 'परिभूतोऽय' न २ 'अभ्युपपन्नामर्षेण' न; 'अभ्युपपन्नग्' क ३ नातिनिर्बन्धमर्हसि'ब-घ. ४ 'शाम्य ' घ. ५ 'दु वर्तते' न. ६ 'दमनेऽप्यखण्डयशस.' घ-ब.

यानि त्रीण्यपराङ्मुखान्यपि पदान्यासन्खरायोधने
यद्वा कौशलमिन्द्रसूनुनिधने तत्राप्यभिज्ञो जनः ॥ ३४ ॥

चन्द्रकेतुः—आः, तातापवादभिन्नमर्याद, अति हि नाम प्रगल्भसे ।

लवः—अये मय्येव भ्रुकुटीमुखः संवृत्तः ।

सुमन्त्रः—स्फुरितमनयोः क्रोधेन । तथा हि ।

चूडामण्डलबन्धनं तरलयत्याकूतजो वेपथुः
किंचित्कोकनदच्छदस्य सदृशे नेत्रे स्वयं रज्यतः ।
धत्ते कान्तिमकाण्डताण्डवितयोर्भङ्गेन वक्त्रं भ्रुवो-
श्चन्द्रस्योत्कटलाञ्छनस्य कमलस्योद्भ्रान्तभृङ्गस्य च ॥ ३५ ॥

कुमारौ—तदितो विमर्दक्षमां भूमिमवतराव ।

(इति निष्क्रान्ताः सर्वे ।)

॥ पञ्चमोऽङ्कः ॥

मिति शेषः । दूषणाभिधानात् । सुन्दस्त्री ताटका । हि प्रसिद्धौ । स्त्रीवध इदिति भावः । यानि त्रीणि पदानि पदक्षेपणानि । कुतः निमुख (पि मुखं[1]) मुखं मार्गं येषां तानि कुतोमुखान्यपि आसन् । तत्र तेषु पदेषु । जनोऽभिज्ञः पश्चान्निवृत्त इति भावः । अत एव 'अपासर्पद्धनुर्मानम्' इति रामायणे । अथवा इन्द्रसूनुनिधने वालिवधे, यत् कौशलं तत्र वालिन् कौशलेऽपि । जनोऽभिज्ञः । वचनमात्रा वालिनि संहारोऽति भावः । तत्रैतस्य एकत्र सन्निवेशः सन्धानानुपपन्नः । सुन्दस्त्रीति कनडेषु पठन्ति ॥ ३४ ॥ इति एवम् । भ्रुकुटीयुक्तं मुखं यस्य स भ्रुकुटीमुखः ॥ क्रोधेनोद्धतेति ॥ ३५ ॥ आवेशेन आग्रहेण उद्धतं यथा तथा धूतः चलितः कुन्तलभरः यस्मिन् । वक्त्रं भ्रुवोर्भङ्गेन कौटिल्येन । उत्कटं मत्तं लाञ्छनं हरिणो यस्य तस्य चन्द्रस्य । उद्भ्रान्तः सम्भ्रान्तः भृङ्गः यस्मिन् । तस्य कमलस्य च कान्तिं धत्ते इत्यनेन वक्त्रं चन्द्रकमलबिम्बाकृतिधारीत्येव कवेस्तात्पर्यम् । न तु पाण्डिमा रक्तिमा वा विवक्षितः । अत एव 'किमिन्दुः किं पद्मं किमु मुकुरबिम्बं किमु मुखम्' इति बिल्हणः ॥ ३५ ॥ विमर्दक्षमां युद्धयोग्याम् इति दिक् ॥ इति महाराजपदः घनश्यामपण्डितविरचिते उत्तररामचरित सञ्जीवनाख्यटिप्पणे पञ्चमोऽङ्कः समाप्तः ॥ इति पञ्चमोऽङ्कः ॥

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१ 'अकुतोभयान्यपि' घ, 'अकुतोमुखानि' न. २ 'तातापवादिन्' ब. ३ 'भर' क-घ-ब. ४ 'क्रोधेनोद्धतधूतकुन्तलभरं सर्वाङ्गजो' न-टी. ५ 'कान्तिमिव च वक्त्रमकाण्डभङ्गेन भिन्नभ्रुणी.' न.

* मध्यमाङ्कीकसमाप्तौ शकाङ्का यदालम्ब्य कर्मैव प्रसगात्यनुसन्धेयम्.

षष्ठोऽङ्कः ।

(ततः प्रविशति विमानेनोज्ज्वलं विद्याधरमिथुनम् ।)

विद्याधरः—अहो नु खल्वनयोर्विकर्तनकुलकुमारयोरकाण्डकलहप्रचण्डयोरद्योतितक्षत्रलक्ष्मीकयोरत्यद्भुतोक्रान्तदेवासुराणि विक्रान्तचरितानि । तथाहि प्रिये पश्य पश्य ।

रणत्करणझञ्झणत्क्वणितकिङ्किणीकं धनु-
र्ध्वनद्गुरुगुणाटनीकृतकरालकोलाहलम् ।
वितत्य किरतोः शरानविरतं पुनः शूरयो-
र्विचित्रमभिवर्तते भुवनभीममायोधनम् ॥ १ ॥
जृम्भितं च विचित्राय मङ्गलाय द्वयोरपि ।
स्तनयित्नोरिवामन्ददुन्दुभेर्दुन्दुमायितम् ॥ २ ॥

तत्प्रवर्ततामनयो प्रवीरयोरनवरतमविरलमिलितविकचकनककमलकमनीयसंहतिरमरतरुतरणमणिमुकुलनिकरमकरन्दसुन्दरः पुष्पनिपातः ।

अथ रामकुशलवचन्द्रकेतूना सलापं वर्णयिष्यन् कविः 'रतोपयामयुद्धादि न साक्षादीर्ये यदि हि (?) इति नाटकलक्षणस्यावश्यकतया विद्याधरमिथुनमुखानुवादेन पञ्चमाङ्कावसानोपक्षिप्त चन्द्रकेतुलवशस्त्राशस्त्रिसमरघटमुट्टङ्कयति—तत इति ॥ विक्रान्ते शौर्यस्य ॥ रणत्करणझञ्झणेति ॥ १ ॥ रणत्करणेन शब्दानुकरणेन सह झञ्झणन्त्यः दीप्यमाना. । क्वणितयुक्ता किङ्किण्यो यस्मिन् । ध्वनद्गुरुगुणया अटन्या कोट्या कृतः दारुणकलकल यस्मिन् । धनुः कर्म । वितत्य प्रसार्य कोटिद्वयकर्षणादुत्तरक्षण इति भाव । अविरतं अनिशं । मुहुः असकृत् । अभिवर्तते समन्ताद्वर्तते ॥ १ ॥ जृम्भितमिति ॥ २ ॥ 'विचित्र तु विविधेऽपि च विस्मये' इति हलायुध । द्वयोः मङ्गलाय शुभाय शकुनाय च । स्तनयित्नोर्मेघस्येव । अमन्दं महत् । दुन्दुमायितं शब्दानुकार कर्तृ । विजृम्भितं आविर्भूतमित्यर्थ ॥ २ ॥ अनवरतं सन्ततम् । अविरलं सान्द्र यथा तथा । मिलिता कमलानां कमनीया संहति. सह यस्मिन् । निकराणां समूहानाम् । मकरन्दैः रम्यश्चासौ पुष्पनिपातः कर्तृपदमेतत् । निपात इति ध्वनि । तस्मात् किमिति आकाशं

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१ 'क्षात्र' च–घ. २ 'विलसितानि' न, 'विचरणानि' घ. ३ 'क्षणज्झणितक-ङ्कण' क–च–घ. ४ 'अविरतगुरुचूडयो.' क–घ–न. ५ 'अभिवर्धते' च–घ. ६ 'विजृम्भितं च दिव्यस्य' क–घ–च. ७ 'अमन्द्र' क–घ–च. ८ 'ललित' क–घ–च.

विद्याधरी—ता किं ति उग अभाण्डविप्फुरिदनडिच्छडाकडारं विअ म्बरं झत्ति संवुत्तम्। तत्किमिति पुनरकाण्डविस्फुरिततडिच्छटाकडारमिवाम्बरं झटिति संवृत्तम्।

विद्याधरः—तत्किं नु खल्वद्य

त्वष्टृयन्त्रभ्रमिभ्रान्तमार्तण्डज्योतिरुज्ज्वलः।
पुटभेदो ललाटस्थनीललोहितचक्षुषः॥ ३॥

आं ज्ञातम्। जातक्षोभेण चन्द्रकेतुना प्रयुक्तमप्रतिरूपमस्त्रमाग्नेयम्। यस्यायमचिरादृत्संपातः। संप्रति हि। आश्चर्यम्।

अवदग्धकर्बुरितकेतुचामरै-
रपयातमेव हि विमानमण्डलैः।
दहति ध्वजांशुकपटावलीमिमां
नवकिंशुकद्युतिसविभ्रमः शिखी॥ ४॥

अहो च एवायमुच्चण्डवज्रखण्डावस्फोटपटुर्दवस्फुलिङ्गगुरुरुत्तालतुमुललेलिहानोज्ज्वलज्वालासंभारभैरवो भगवानुषर्बुधः। प्रचण्डश्चास्य सर्वतः सन्तापः। तत्प्रियामञ्जनाच्छाद्य सुदूरमपसरामि। (तथा करोति।)

ताण्डवितोद्दण्डतरलतडिच्छटाकडारमिव झडिति संवृत्तम्। 'उद्दण्ड' इति बहुलवाचको देशीयशब्दः। 'उद्दण्ड' इति महाराष्ट्र्याम्। 'छटा परम्परा' इति जयः॥ त्वष्टृयन्त्रभ्रमीति॥ ३॥ त्वष्टुः विश्वकर्मणः। यन्त्रं शाणचक्रम्। तस्य भ्रम्या भ्रमणेन। भ्रान्तस्य मार्तण्डस्य। ज्योतिषा उज्ज्वलः। 'आकाशमस्त्रियाम्' इति रभसः। नीललोहितस्य रुद्रस्य। चक्षुषः नेत्ररूपाग्नेः। पुटभेदः। 'मृत्तिकापञ्जरे पुट' इति त्रिकाण्डी। 'मूस' इति महाराष्ट्र्याम्। तथा च गजपुटे आग्नेयास्त्रमिदं नागेन्द्रवत् रुद्रनेत्राग्निवद्दुस्सहमिति भावः॥ ३॥ अप्रतिरूपं अप्रतिद्वन्द्वम्। अचिरात् झटिति संपातः पतनं यस्य॥ अवदग्धकर्बुरितेति॥ ४॥ अवदग्धानि कर्बुरितानि सञ्जातचित्रवर्णानि चामराणि येषु। किंशुकद्रुम इव सविभ्रमः सविलासः। अनेनारण्यं सूचितम्। शिखी अग्निः॥ ४॥ खण्डावस्फोटैः शकलकर्षैः पटुः। उत्तालाः उद्धताः। तुमुललोलाः एवञ्चलतराः। लेलिहानाः ये उज्ज्वलाः तेषां संभारैः भैरवः उपर्बुधः अग्निः। 'उत्ताल-

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१ 'त्वाष्ट्र' क-घ-व. २ 'अप्रतिरूपम्' इति नास्ति क-घ-व-पुस्तकेषु. ३ 'अचिरादुद्°' न. ४ 'कर्बुरित' न. ५ 'दधति ध्वजांशुकपटाञ्चलेष्वितः क्षणकुङ्कुमच्छुरणविभ्रमं शिखा' क-घ-व. ६ 'पटुतर' घ-व, 'पटुरय' न. ७ 'अञ्जनेन' न.

विद्याधरी—दिट्ठिआ एदेण विमलमुत्ताफलसीदलसिणिद्धमसिणमसलेण णाहदेहप्फसेण आणन्दमदमुउलिदघुण्ण तलोअणाए अन्दोदिदो जेव्व अन्दरिदो मे सदावो। दिष्ट्या एतेन विमलमुक्ताफलकशीतलस्निग्ध मसृणमांसलेन नाथदेहस्पर्शनान दमन्दमुकुलितघूर्णमानलोचनाया अधोदित एवान्तरितो मे सन्ताप ।

विद्याधर.—अयि निमग्न मया कृतम्। अथवा।

> अकिञ्चिदपि कुर्वाण सौख्यैर्दु खान्यपोहति।
> तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जन ॥ ५॥

विद्याधरी—कह अविरलविलोलघुण्णन्तविज्जुलदाविलासमण्डिदेहिं मत्त मोरकण्ठसामलेहिं ओत्थरीअदि णमोङ्गण जलहरेहिं। कथमविरलविलोलघूर्ण मानविद्युल्लताविलासमण्डितैर्मत्तमयूरकण्ठश्यामलैरवस्तीर्यते नभोङ्गण जलधरै ।

विद्याधर —हन्त कुमारलवप्रयुक्तवारणास्त्रप्रभाव खल्वेष । कथमविरलप्रवृत्तवारिधारासहस्रसम्पातै प्रशान्तमेव पावकास्त्रम्।

विद्याधरी—पिअं मे पिअं मे। प्रिय मे प्रिय मे।

स्तूद्रते इति नेल्हिानस्तु भक्षक इति। 'सामग्र्यामपि सभार' इति धर णिहारावलीनेदारा ॥ दिष्ट्या एतेन निमलमुक्ताफलशीतलस्निग्धमसृणमांसलेन नाथदेहस्पर्शेन आन दम दमुकुलितघूर्णमानलोचनाया अधोदित एवान्तरितो मे सन्ताप । स्निग्ध चिक्कण । मनोहरे च मसृणम्' इत्यमरमाला। मांसलो निविड । आत्मनि उदित जात । अन्तरित अन्तर्हित एव ॥ अकिञ्चिदपि कुर्वाण इति ॥ ५॥ निमग्न भवतीत्यकिञ्चित् । किञ्चिदपि न कुर्वाण इत्यथ । य प्रियो जन । सौख्यै यस्य दु खान्यपोहति दूरीकरोति, तस्य दु खमुक्तस्य तत्सौख्यै दु खहर्ता जन इति भाव । किमपि अनिर्वाच्यम्। द्रव्य गुणाश्रयो हि । द्रव्यविषयत्वात्तदिति नपुंस कत्वेन निर्देश ॥ ५॥ कथमविरलविलोलघूर्णद्विद्युल्लताविलासमण्डितै मत्त मयूरकण्ठश्यामलै अवस्तीर्यते नभोऽङ्गण जलधरै । वाग्नाथस्तो 'घोत्त शब्दो देशीय । 'घोल्ता इति महाराष्ट्रा ॥ प्रिय मे प्रिय मे। अतिमात्र शनि शय इत्यथ । क्षोमेण गम्भीर यथा तथा प्रसङ्गिमघं । नद्ध सवद्धम्। प्रवासवाचको 'गउगल' शब्दो देशीय । गळाय' इति महाराष्ट्रा। 'सादभ्रि

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१ 'अप्पोदिदो' (अन्तोऽत्ति) क पत्रास्ति घ घ–पुस्तकयो २ 'न किञ्चिदपि' क–न

विद्याधरः—हन्त हन्त भोः सर्वमतिमात्रं दीपाय। मत्तमयूरवाता-वलिक्षोभगम्भीरगुलुगुलायमानमेघमेदुरान्धकारनीरन्ध्रनद्धमिव एकवारवि-श्रम्भमानविकटविकरालकालमुखकन्दरविवर्तमानमिव युगान्तयोगनिद्रानिरुद्ध-सर्वद्वारनारायणोदरनिविष्टमिव भूतजातं प्रवेपते। साधु चन्द्रकेतो साधु। स्थाने वायव्यमस्त्रमीरितम्। यतः।

> विद्याकल्पेन मरुता मेघानां भूयसामपि।
> ब्रह्मणीव विवर्तानां क्वापि प्रविलयः कृतः॥ ६॥

विद्याधरी—णाध को दाणिं एसो ससम्भमुक्खित्तकरभमिदोत्तरीआ-ञ्चलो दूरदो जेव्व महुरसिणिद्धवअणपडिसिद्धजुद्धव्वावारो एदाणं कुमाराणं अन्दरे विमाणवरं ओदारेदि। नाथ क इदानीमेष सम्भ्रमोत्क्षिप्तकरभ्रमितो-त्तरीयाञ्चलो दूरत एव मधुरस्निग्धवचनप्रतिषिद्धयुद्धव्यापार एतयोः कुमारयो-रन्तरे विमानवरमवतारयति।

विद्याधरः—(दृष्ट्वा) एष शम्बूकवधात्प्रतिनिवृत्तो रघुपतिः।

> शान्तं महापुरुषसङ्गदितं निशाम्य
> तद्गौरवात्समुपसंहृतसंप्रहारः।

खलु मेदुर' इत्यमरः। एकवारं सकृत्। विकटं कुटिलम्। कन्दरे विवर्तमानं परिणममानम्। निद्रया निरुद्धानि आवृतानि सर्वद्वाराणि शरीरस्थनवद्वाराणि यस्य। निविष्टं प्रविष्टमिव यत् तद् भूतजातं प्राणि-मूहं प्रवेपते इति अन्वयो योज्यः॥ विद्याकल्पेनेति॥ ६॥ विद्यायाः मोक्षसाधनीभूतवेदान्तस्य कल्पेन परिशीलनेन। 'कल्पो योगे च परिशीलने' इति धनञ्जयः। ब्रह्मणि विवर्तानां जाता प्रविलयः ऐक्यमिव। मरुता वायुना मेघानां क्वापि प्रकारेण इति शेषः। प्रविलयः प्रनाशनम् कृतम्॥ ६॥ नाथ क इदानीमेष सम्भ्रमोत्क्षिप्तोत्तरीयाञ्चलः दूरत एव मधुरस्नि-ग्धवचनप्रतिषिद्धव्यापारः कुमारयोरन्तरं विमानोत्तरचरो आहरति। वस्त्रधूननं निषेधव्यञ्जक इति जगदनुभवसिद्धम्। अन्तरे मध्ये ध्वनिश्च॥ शान्तं महापुरुषेति॥ ७॥ शान्तं सौम्यम्। ध्वनिश्च। महापुरुषस्य रामस्य संगतकं हृदयङ्गमम्। साधे क इति कथितम्। तत्र, 'चिरोऽम्बुवचनेषु कम्' इति केदारः। कलासङ्गतमित्यस्य हृदयङ्गमवचनमित्यर्थः इति कथनसंयोजि-तत्वात्। संप्रहारः युद्धम्। शान्तो लव इति ध्वनिः। तुकारः पादपूरणे

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१ 'गुलगुलायमान' घ, 'गुगुगुलायमान' व. २ 'निरुद्धम्' ब-घ.
३ 'विपद्यते' व. ४ 'शुन्द' ब-घ. ५ 'निविष्टं' ब-घ.

शान्तो लवः प्रणत एव च चन्द्रकेतुः
कल्याणमस्तु सुतसङ्गमनेन राज्ञः ॥ ७ ॥

तदितस्तावदेहि । (इति निष्क्रान्तौ ।)

मिश्रविष्कम्भकः ।

(ततः प्रविशति रामो लवः प्रणतश्चन्द्रकेतुश्च ।)

राम.—(पुष्पकादवतरन् ।)

दिनकरकुलचन्द्र चन्द्रकेतो
सरभसमेहि दृढं परिष्वजस्व ।
तुहिनशकलशीतलैस्तवाङ्गैः
शममुपयातु ममापि चित्तदाहः ॥ ८ ॥

(उत्थाप्य सस्नेहास्रं परिष्वज्य ।) अपि नाम कुशलं तव दिव्यास्त्रपरदेहस्य ।

चन्द्रकेतु.—कुशलमत्यद्भुतक्रियस्य प्रियदर्शनस्य लवस्य लाभाभ्युदयेन । तद्विज्ञापयामि मामिव विशेषेण वा मत्तः स्निग्धेन चक्षुषा पश्यत्वमुं वीरमनराक्षसाहस तात ।

राम.—(लवं निरूप्य ।) दिष्ट्या अतिगम्भीरमधुरकल्याणाकृतिरयं वयसो वत्सस्य ।

त्रातुं लोकानिव परिणतः कायवानस्त्रवेदः
क्षात्रो धर्मः श्रित इव तनुं ब्रह्मकोशस्य गुप्त्यै ।
सामर्थ्यानामिव समुदयः सञ्चयो वा गुणाना-
माविर्भूय स्थित इव जगत्पुण्यनिर्माणराशिः ॥ ९ ॥

लव.—(स्वगतम् ।) अहो पुण्यानुभावदर्शनोऽयं महापुरुषः ।

इति केचित् । चन्द्रकेतुस्त्वित्यन्ये । स चन्द्रकेतुरिति वा पाठः । सुतयोः सङ्गमनेन प्राप्त्या । सङ्गमने इति सप्तमीलाभात् राज्ञ इति ध्वनिः ॥ ७ ॥ मिश्रविष्कम्भ इति उदात्तनीचपात्रोक्तौ मिश्रविष्कम्भ' इति लक्षणात् । दिनकरकुलेति ॥ ८ ॥ 'शकलोऽर्धं चन्द्रहासाद्या' इति मेदिनी । दाहः तापः ॥ ८ ॥ अनराक्षं मङ्गु ॥ त्रातुं लोकानिवेति ॥ ९ ॥ धर्मः क्षात्रो य धर्मः आचार एव कोशः, गर्भोपः । समुदयः संचयश्च राशिः । स्पनिश्च । जगतः पुण्यनिर्माणानां सुकृतविरचनानाम् । राशिः पुञ्जः ॥ ९ ॥ पुण्यस्य अनुभावः प्रभावः यस्मात् तादृशं दर्शनं आलोकनं यस्य । पुण्या-

१ 'संमिलनेन' घ. २ 'महावीरप्रकाण्डम्' क-घ-च.

आश्वासस्नेहभक्तीनामेकमायतनं महत्।
प्रकृष्टस्येव धर्मस्य प्रसादो मूर्तिसुन्दरः ॥ १० ॥

आश्चर्यम्।

निरोधो विश्रान्तः प्रसरति रसो निर्वृतिघन-
स्तदौद्धत्यं क्वापि व्रजति विनयः प्रह्वयति माम्।
झटित्यस्मिन्दृष्टे किमिव परवानस्मि यदि वा
महार्घस्तीर्थानामिव हि महतां कोऽप्यतिशयः ॥ ११ ॥

रामः—तत्किमयमेकपद एव मे दुःखविश्रामं ददात्युपस्नेहयति च कुतोऽपि निमित्तादन्तरात्मानम्। अथवा स्नेहश्च निमित्तसव्यपेक्ष इति विप्रतिषिद्धमेतत्।

व्यतिषजति पदार्थानान्तरः कोऽपि हेतु-
र्न खलु बहिरुपाधीन्प्रीतयः संश्रयन्ते।

नि पवित्ररम्याणि। अनुभावः सम्मतिनिश्चयः। दर्शनानि शास्त्राणि च यस्मि-न्। 'अनुभावः प्रभावे च सतां च मतिनिश्चये' इत्यमरः ॥ आश्वास इवेति ॥ १० ॥ आश्वासस्नेहयोः सान्त्वनप्रणययोः स्वनिष्ठयोरिति भावः। भक्तीनां परकर्तृकाणामिति भावः। एकं अद्वितीयम्। आयतनं स्थानम्। प्रकृष्टस्य आचरितकल्पस्य। धर्मस्य अश्वमेधादेः। 'यजेतावश्वमेधैर्मुख्यैः' इति स्मरणात्। मूर्त्या सुन्दरः मूर्तिः शरीरं सुन्दरं यस्येति वा। सौन्दर्येण मूर्त इति भावः। प्रसादः अनुग्रह इव स्थित इति शेषः। तथा चाश्वमेधस्यैव फलं राम इति भावः ॥ १० ॥ विरोधो विश्रान्त इति ॥ ११ ॥ स प्रसिद्धः। विश्रान्तः विरतः वीरो रसः निर्वृतिघनः सुखमान्द्यः सन्। प्रसरति व्याप्तो भवति। तत् परमपदरम्। प्रह्वयति नम्रयति। अस्मिन् महापुरुषे। 'पराधीनः परवाननायत्तानपि' इत्यमरः। यदि वा अथवेत्यर्थः। 'यद्वोत यदि वा-थवा' इति विक्रमार्कः। तीर्थानां गुरूणामिव। महतां पूज्यानाम्। महार्घः उत्सवपूर्वकपूजाविधिरित्यर्थः। 'मह उत्सवे' इति, 'पूजाविधावर्घः' इति चामरः। कोऽपि अतिशयो हि ॥ ११ ॥ 'सहसा स्यादेकपदे' इति नन्दी। दुःखाय विश्रामं विरतिं अभावमिति यावत्। कुतः कस्मादपि। निमित्तात् कारणात्। निमित्तेन सव्यपेक्षः सापेक्ष इत्येतत्। विप्रतिषि-द्धं विशेषेण निषिद्धमित्यर्थः ॥ तदेवोपपादयति ॥ व्यतिषजति इति ॥ १२ ॥

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१ 'आश्वास इव भक्तीनामेकम्' न, 'एकमालम्बन' क-घ-च. २ '०सञ्चार.' ३ 'किमिति' न; 'किमपि' क.

विकसति हि पतङ्गस्योदये पुण्डरीकं
द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः ॥ १२ ॥

लवः—चन्द्रकेतो क एते ।

चन्द्रकेतुः—प्रियवयस्य ननु तातपादाः ।

लवः—ममापि तर्हि धर्मतस्तथैव । यत्त प्रियवयस्य इति भवतोक्तम् । किं तु चत्वारः खलु भवतामेवंव्यपदेशभागिनस्तत्रभवन्तो रामायणकथापुरुषाः । तद्विशेषं ब्रूहि ।

चन्द्रकेतुः—ननु ज्येष्ठतातपादा इत्यवेहि ।

लवः—(सोल्लासम् ।) कथं रघुनाथ एव । दिष्ट्या सुप्रभातमद्य यदयं देवो दृष्टः । (सविनयकौतुकं निर्वर्ण्य ।) तात प्राचेतसान्तेवासी लवोऽभिवादयते ।

रामः—आयुष्मन् एह्येहि । (इति सस्नेहमालिङ्ग्य ।) अयि वत्स कृतं कृतमतिविनयेन । अनेकवारमपरिश्लथं परिष्वजस्व माम् ।

परिणतकठोरपुष्करगर्भच्छदपीनमसृणसुकुमारः ।
नन्दयति चन्द्रचन्दननिष्यन्दजडस्तव स्पर्शः ॥ १३ ॥

लवः—(स्वगतम् ।) ईदृशो मां प्रत्यमीषामकारणस्नेहः । मया पुनरेभ्य एव द्रोग्धुमक्षेनायुधपरिग्रहः कृतः । (प्रकाशम् ।) मृष्यन्त्विदानीं लवस्य बालिशतां तातपादाः ।

आन्तरः अन्तःकरणात्मको हेतुः । पदार्थान् प्रतिरूपान् । व्यतिषजति व्यतिषक्तान् संबद्धान् करोतीत्यर्थः । 'व्यतिषजति संबध्नाति' इति श्रीनाथः । 'उपाधिस्तु निमित्ते च' इति हेमचन्द्रः । तत्रोदाहरणमाह—वीति । पतङ्गस्य रवेः । पुण्डरीकं सिताम्भोजम् । हिमरश्मौ च द्वे । उद्गते उदिते सति । चन्द्रकान्तशिला । द्रवति स्रवतीति माठरः । तथा च अतिदूरे रवौ चन्द्रेऽप्युदिते यथा पुण्डरीकं विकसति चन्द्रकान्तश्च द्रवति । तथैव केनाप्यान्तरहेतुना प्रीतयो वर्धन्ते । नात्र निमित्तापेक्षेति भावः । 'प्रतिस्नेहः प्रेम्णा च' इति वामनः ॥ १२ ॥ क एत इति पूजायां बहुत्वम् । तथैव तातपादा इत्यर्थः । भवतामिति पूजायाम् । कुशलवचन्द्रकेतुप्रमुखानामिति च व्यज्यते । भवत इति च पाठः । एवं व्यपदेशः तातेति व्यवहारः स एव भागः येषामस्ति ते भागिनः । तत्रभवन्तः पूज्याः । 'व्यपदेशस्तु व्यवहारः' इति शब्दार्णवः । तेषु विशेषम् । अपरिश्लथं दृढम् ॥ परिणतकठोरेति ॥१३॥ परिणत-

१ 'अङ्गेन मामपरिश्लथं परिरम्भस्व' न. २ 'अभिद्रुग्धमक्षेन यदायुधपरिग्रहमावदध्यारूढो दुर्योग' क-ध-व.

रामः—किमपराद्धं वत्सेन ।

चन्द्रकेतुः—अश्वानुयात्रिकेभ्यस्तातप्रतापाविष्करणमुपश्रुत्य वीरायितमनेन ।

रामः—ननु प्रत्यलङ्कारः क्षत्रस्य ।

न तेजस्तेजस्वी प्रसृतमपरेषां विषहते
स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः ।
मयूखैरश्रान्तं तपति यदि देवो दिनकरः
किमाग्नेयो ग्रावा निकृत इव तेजांसि वमति ॥ १४ ॥

चन्द्रकेतुः—अमर्षोऽप्यस्यैव शोभते महावीरस्य । पश्यन्तु हि तातपादाः प्रियवयस्यनियुक्तजृम्भकास्त्रनिष्कम्पस्तम्भितानि सर्वतः सैन्यानि ।

रामः—वत्स लव संहृियतामस्त्रम् । त्वमपि चन्द्रकेतो निर्व्यापारविलक्षितानि सान्त्वय बलानि ।

लवः—यथाज्ञापयति तातः । (इति प्रणिधानं नाटयति ।)

चन्द्रकेतुः—यथादिष्टम् । (इति निष्क्रान्तः ।)

लवः—तात प्रशान्तमस्त्रम् ।

रामः—वत्स सरहस्यप्रयोगसंहाराण्यस्त्राण्याम्नायवन्ति ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा
परः सहस्राः शरदस्तपांसि ।

कठोरपुष्कराणां विकचतरुणारविन्दानाम् । आन्तरपुटवत् पीनः स्थूलः । जडः शिशिरः ॥ द्रोग्धुं द्रोहं कर्तुम् । चालिदातां मौर्ख्यम् । वीरवदाचरितं वीरायितं पौरुषं कृतमित्यर्थः । ध्वनिश्च ॥ न तेजस्तेजस्वीति ॥ १४ ॥ प्रसृतं व्याप्तम् । तस्य तेजस्विनः । प्रकृतिनियतत्वात् जन्मसिद्धत्वात् । 'जन्मस्थितिस्वभावेषु प्रकृतिः' इति कपिलः । अकृतकः अकृत्रिमः । मयूखैः किरणैः । अश्रान्तं अनिशम् । तपति यदि तपति चेद् । आग्नेयग्रावा 'सूर्यकान्तस्त्वग्निमणि' इति, 'विकृतः स्याद्विप्रकृतः' इति चामरः । 'तस्मिन् विप्रकृता- कारे' इति ईश्वरकृष्णमिश्रः ॥१४॥ निर्व्यापाराणि व्यापाररहितानि । अत एव विलक्षणा(क्षिता?)नि । बलानि सैन्यानि । प्रणिधानं ध्यानम् । सरहस्याः जृम्भकाणां प्रयोगोपसंहाराः येषु तानि । पाराय-

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१ 'प्रसहते' घ-व. २ '०नियुक्तेन जृम्भकास्त्रेण निष्कम्प स्तम्भितानि सर्वसैन्यानि' न. ३ '०संहारजृम्भकास्त्राणि दिष्ट्या वत्सस्यापि संपन्ने' न. ४ 'परःसहस्रं' क–न.

एतान्यपश्यन्गुरवः पुराणाः
स्वान्येव तेजांसि तपोमयानि ॥ १५ ॥

अथैतन्मन्त्रपारायणोपनिषदं[1] भगवान्कृशाश्व. पर.सहस्रसंवत्सरान्तेवासिने[2] कौशिकाय प्रोवाच । स तु भगवान्मह्यमिति एष गुरुपूर्वानुक्रम.[3] । कुमारस्य कुतः संप्रदाय इति पृच्छामि ।

लवः—स्वत.प्रकाशान्यावयोरस्त्राणि ।

रामः—(विचिन्त्य ।) किं न संभाव्यते । प्रकृष्टपुण्यपरिपाकोपादान· कोऽपि महिमा स्यात् । द्विवचनं तु कथम् ।

लवः—भ्रातरावावां यमौ ।

रामः—स तर्हि द्वितीय क्वः ।

(नेपथ्ये ।) दाण्डायन

आयुष्मतः किल लवस्य नरेन्द्रसैन्यै-
रायोधनं ननु किमात्थ सखे तथेति ।
अद्यास्तमेतु भुवनेष्वधिराजशब्दः[4]
क्षत्रस्य शस्त्रशिखिनः शममद्य यान्तु ॥ १६ ॥

रामः—अथ कोऽयमिन्द्रमणिमेचकच्छवि-
र्ध्वनिनैव बद्धपुलकं करोति माम् ।
नवनीलनीरधरधीरगर्जित-
क्षणबद्धकुड्मलकदम्बडम्बरम् ॥ १७ ॥

लवः—अयमसौ मम ज्यायानार्य. कुशो नाम भरताश्रमात्प्रतिनिवृत्तः ।

रामः—(सकौतुकम् ।) वत्स इत एवाह्वयैतमायुष्मन्तम् ।

लवः—एवम् । (इति परिक्रामति ।)

णस्य पठनस्य । उपनिषदं । वत्सरेभ्य प्रभृति । अन्तेवासिने शिष्याय । गुरूणाम् । कुतः कस्मात् । पुण्यानां परिपाक परिणाम एव उपादानं कारणं यस्य । उपादानमिति यमाविति च ध्वनी । तथा अतिशयेनेत्यर्थं ॥ आयुष्मतः किलेति ॥ १६ ॥ क्षत्रस्य रामस्येति भाव' । शस्त्राण्येव शिखिनः अग्नय ॥ १६ ॥ अथ कोऽयमिन्द्रेति ॥१७॥ इन्द्रमणिवत् मेचका नीला छविः कान्ति यस्य । धीरगर्जितक्षणे गम्भीरस्तनितक्षणे । बद्धकुड्मलः य कदम्बो नीप तस्य डम्बरः आरभटी यस्य तम् ।

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1 'अथैतामस्त्रमन्त्रोपनिषदम्' न-क. 2 'सहस्राधिकसंवत्सरपरिचर्यानिरता यान्ते०' न. 3 'पूर्वानुक्रम.' घ, 'क्रम.' ब. 4 'भुवनेषु च राज०' न.

(ततः प्रविशति कुशः ।)

कुशः—(साकूतहर्षगर्वं धनुरास्फालयन् ।)

दत्तेन्द्राभयदक्षिणैर्भगवतो वैवस्वतादा मनो-
दृप्तानां दहनाय दीपितनिजक्षत्रप्रतापाग्निभिः ।
आदित्यैर्यदि विग्रहो नृपतिभिर्धन्यं ममैतत्ततो
दीप्तास्त्रस्फुरदुग्रदीधितिशिखानीराजितज्यं धनुः ॥ १८ ॥

(इति विकटं परिक्रामति ।)

रामः—कोऽप्यस्मिन्क्षत्रियपोतके पौरुषातिरेकः ।

दृष्टिस्तृणीकृतजगत्त्रयसत्त्वसारा
धीरोद्धता नमयतीव गतिर्धरित्रीम् ।
कौमारकेऽपि गिरिवद्गुरुतां दधानो
वीरो रसः किमयमेत्युत दर्प एव ॥ १९ ॥

लवः—(उपसृत्य ।) जयत्वार्यः ।

कुशः—नन्वायुष्मन् किमियं वार्ता युद्धं युद्धमिति ।

लवः—यत्किंचिदेतत् । आर्यस्तु दृप्तभावमुत्सृज्य विनयेन वर्तताम् ।

कुशः—किमर्थम् ।

'आर्भटी चारभटीकाऽम्बरश्च' इति रुद्रः ॥ १७ ॥ दत्तेन्द्राभयेति ॥ १८ ॥ वैवस्वतान्मनोरागतैः जातागमैः । संभूतैरिति यावत् । दृप्तानां गर्वितदैत्यानाम् । आदित्यैः वैकर्तनैः । 'ऐक्ष्वादिजनकादित्यवैदेहरघवो दिशः' इत्यगस्त्य- । माविनैरिति च पाठः । ततः विस्तृत । विग्रहो यदि युद्धं चेत् । धनुः । दीप्तास्त्राण्येव स्फुरन्तौ उग्रदीधिती अग्निसूर्यौ तयोः शिखाभिः ज्वालाभिः । नीराजिता कृतनीराजना । गुम्भि(म्फि?)तेति यावत् । ज्या मौर्वी यस्मिन् तादृशं शोभतामिति शेषः । धनुर्मे योजितास्त्रं भवत्विति भावः ॥१८॥ क्षत्रपोते क्षत्रियडिम्भे । पौरुषस्य सामर्थ्यस्य । अतिरेकः आधिक्यम् ॥ दृष्टिस्तृणीकृतेति ॥१९॥ जगत्त्रये सत्त्वाः । 'बलाधिके च सत्त्वोऽस्त्री' इत्यमरशेषः । गतिः गमनम् । पादार्पणक्रम इति यावत् । 'बाल्ययौवनमध्यस्थं वयः कौमारकं विदुः ।' इति नन्दी । गुरुतां गुरुत्वं गुणविशेषं महत्त्वं च । गिरिवदिति कथनं गुरुतायां सार्वकालिकत्वसूचकम् । उत अथवा । 'औद्धत्यव्यञ्जको दर्पः ।' इति गोवर्धनः ॥ १९ ॥ युद्धमित्यनादरे । यत्किञ्चिदिति कथनं आत्मसदृशयुद्धाभावज्ञापकम् । दृप्तभावं दर्पम् ।

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१ 'सक्रोधं कृतभेदं' न. २ 'दमनाय' न. ३ 'दीप्तास्त्र०' न-घ-ब.
४ 'वत्सज्यायोऽसि विनयेन' ब-घ.

लवः—यत्र देवो रघुपतिस्तिष्ठति । स च जिज्ञासावयोरुत्कण्ठते च युष्मत्संनिकर्षस्य ।

कुशः—(सतर्कम् ।) स रामायणकथानायको ब्रह्मकोशस्य गोपायिता ।

लवः—अथ किम् ।

कुशः—आशंसनीयपुण्यदर्शनः स महात्मा । किं तु कथमस्माभिरुपगन्तव्य इति न संप्रधारयामि ।

लवः—यथैव गुरुस्तथोपसदनेन ।

कुशः—कथं हि नामैतत् ।

लवः—अत्युदात्तः सुजनश्चन्द्रकेतुरौर्मिलेय प्रियवयस्येति सख्येन मामुपतिष्ठते । तेन तत्सम्बन्धेन धर्मतात एवायं राजर्षिः ।

कुशः—संप्रत्यवचनीयो राजन्येऽपि प्रश्रयः ।

(उभौ परिक्रामतः ।)

लवः—पश्यत्वेनमार्यो महापुरुषमाकारानुभावगाम्भीर्यसम्भाव्यमानविविधलोकोत्तरसुचरितातिशयम् ।

कुशः—(निर्वर्ण्य ।)

अहो प्रासादिकं रूपमनुभावश्च पावनः ।
स्थाने रामायणकविर्देवीं वाचं व्यवीवृतत् ॥ २० ॥

(उपसृत्य) तात प्राचेतसान्तेवासी कुशोऽभिवादयते ।

रामः—एह्येह्यायुष्मन् ।

आवयोरिति सप्तमीद्विवचनम् । आतङ्क. । ब्रह्माण एव विप्रा त एव कोशः अर्थौघ. । 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्र.' इत्यमर । 'गुरुस्तात उपाध्याय.' इति धटन इति शेर । उदात्त महान् । और्मिलेयः ऊर्मिलापुत्र. । 'सख्य साप्तपदीनम्' इत्यमर । राजन्ये क्षत्रियविषये । प्रश्रयः विनयः । ...श्राश्र इति रभस । आकारानुभावस्य स्वरूपप्रभावस्य। गाम्भीर्येण ॥ अहो प्रासादिकमिति ॥ २० ॥ प्रासादिकं प्रसादनदानम् । 'माहात्म्ये चानुभाव.' इति कपिल । वाल्मीकिः रामायणमुद्दिश्य । वाचं सरस्वतीम् । व्यवीवृतत् वर्तयति स्मेत्यर्थः । परिणामयति स्मेति यावत् । स्थाने युक्तम्

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१ 'रघुनन्दन. स्थित । अ रामायणकथानायको ब्रह्मकोशस्य गोप्ता' इति स्वचावय न-पुस्तके. २ 'अवीवृतत्' क, 'अवीवृधत्' न.

अमृताध्मातजीमूतस्निग्धसंहननस्य ते ।
परिष्वङ्गाय वात्सल्यादयमुत्कण्ठते जनः ॥ २१ ॥

(परिष्वज्य । स्वगतम् ।) तत्किमपत्यमयं दारकः ।

अङ्गादङ्गात्सृत इव निजः स्नेहजो देहसारः
प्रादुर्भूय स्थित इव बहिश्चेतनाधातुरेकः ।
सान्द्रानन्दक्षुभितहृदयप्रस्रवेणेव सृष्टो
गात्रं श्लेषे यदमृतरसस्रोतसा सिञ्चतीव ॥ २२ ॥

लवः—तात ललाटंतपो घर्मांशुः । तदत्र सालवृक्षच्छाये मुहूर्तमासनपरिग्रहं करोतु तातः ।

रामः—यदभिरुचितं वत्सस्य ।

(सर्वे परिक्रम्य यथोचितमुपविशन्ति ।)

रामः—(स्वगतम् ।)

अहो प्रश्रययोगेऽपि गतिस्थित्यासनादयः ।
साम्राज्यशंसिनो भावाः कुशस्य च लवस्य च ॥ २३ ॥

॥ २० ॥ अमृताध्मातेति ॥ २१ ॥ अमृतेन सुधया । आध्मातः पूरित. य जीमूतः मेघ. । तस्येव स्निग्धं संहननं वपुः यस्य । 'मसृणश्यामयोः स्निग्धम्' इति शाश्वतः ॥ २१ ॥ अङ्गादङ्गादिति ॥ २२ ॥ 'अङ्गादङ्गादिति' श्रुति' । .यव. । निजस्नेहजः स्वप्रेमसंभव. । सारो बल' एको मुख्य. । चेतनायाः धातुः । 'कामोद्रेके चेतने' इति, 'धातु' स्याद्रसविकृतौ' इति शब्दमालाशब्दार्णवौ । आनन्देन क्षुभित. स्थानाक्रष्टश्चासौ हृदयप्रस्रवः तेन सिक्त' । प्रस्रव आर्द्रता । 'पाह्नता' (पान्हा ?) इति महाराष्ट्राः । स तादृशः सम...यावन् । आश्लेषः आलिङ्गनम् । मम मे हिमश्च्योतं तुहिननिर्गलनम् । आ समन्ताद् शंसतीव । एतदालिङ्गनमतिमुग्धशीतलमिति भावः ॥ २२ ॥ 'कठोर...स्पर्शं दृष्टो रवि. करै' । यदा ललाटं तपति स्याल्ललाटन्तपस्तदा ॥' इत्यमरशेष' । 'भूर्जस्तु मरलस्माल.' इती धन्वन्तरिः । आसनपरिग्रहं आसनं गृहाण । ध्वनिश्च ॥ अहो प्रश्रययोगेऽपीति ॥ २३ ॥ प्रश्रययोगे अनन्यकर्तृकविनययोगेऽपि । स्वस्यैवोपचारकतादशायामपीति भाव । 'योगस्सन्नहनोपायध्यानसंगतियुक्तिषु' इत्यमरः । स्थितिः अवस्थानम् । आसनं उपवेशनम् । आदिशब्देन भाषणादिकं गृह्यते । भावाः चेष्टाः लक्षणानि च ।

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१ 'मिह' घ. २ 'परिष्वङ्गस्य' ब. ३ 'तत्किमन्यय च दारकः' न. ४ 'सुत' घे-घ. ५ 'निजो देहजः स्नेहसारः' घ–ब. ६ 'एव' क–घ. ७ 'प्रस्रवेणावसिक्त.' न. ८ 'गाढाश्ले. स दि मम हिमच्योतनाशंसतीव' न. ९ 'ललाटंतपस्तपति' न.

वपुरवियुतसिद्धा एव लक्ष्मीविलासाः
प्रतिकलकमनीयां कान्तिमुद्भेदयन्ति ।
अमलिनमिव चन्द्रं रश्मयः स्वे यथा वा
विकसितमरविन्दं बिन्दवो माकरन्दाः ॥ २४ ॥

भूयिष्ठं च रघुकुलकौमारस्छायामनयो पश्यामि ।

कठोरपारावतकण्ठमेचकं
वपुर्वृषस्कन्धसुबन्धुरांसकम् ।
प्रसन्नसिंहस्तिमितं च वीक्षितं
ध्वनिश्च मङ्गल्यमृदङ्गमांसलः ॥ २५ ॥

(निपुणं निरूप्य ।) अये न केवलमस्मत्संवादिन्याकृतिः ।

अपि जनकसुतायास्तच्च तच्चानुरूपं
स्फुटमिह शिशुयुग्मे नैपुणोन्नेयमस्ति ।

'भावस्ततास्वभावाभि... . लक्षणे' इति कपिल ॥ २३ ॥ भङ्गयन्तरेणाह ॥ वपुरवियुतसिद्धेति ॥ २४ ॥ वपुषा अवियुताः अवियुक्ता सन्त । सिद्धाः सहजसिद्धा इति यावत् । 'काष्ठा त्रिंशत्तु ता कलाः' इति हरदत्त । उद्भेदयन्ति प्रकाशयन्ति । स्वे आत्मीया । 'स्वो ज्ञातावात्मनि स्वं त्रिष्वात्मीये स्वोऽस्त्रिया धने' इत्यमर । माकरन्दाः मकरन्दसबन्धिन । यथा वेत्युपमानपदम् । 'यथैव वा व यद्वच यथा वा' इति केदारः ॥ २४ ॥ 'भूयिष्ठश्चित' इत्यमर । रघुकुलस्यैव कुमारमिति विवेक ॥ कठोरपारावतेति ॥ २५ ॥ कठोरः तरुण इति यावत् । 'मेचकश्याम .. ...मनोहरम्' इति त्रिकमार्व । सुकार पादपूरक । व्यर्थ इति वहव । वीक्षितं अवलोकनं । प्रसन्नं च तत् सिंहस्येव स्तिमित निश्चलमित्यर्थ । माङ्गल्य...सौ मृदङ्गस्येव मांसलः गम्भीर इति भाव । 'मङ्गले साधु मङ्गल्य' इति नन्दी । 'सर्वमङ्गलमाङ्गल्ये' इति श्रीसूक्तभाष्ये स्पष्टमेतत् ॥ अपि जनकसुताया इति ॥ २६ ॥ तत्तत् चिह्नमिति के...यमजागत्स्तनोपमम् । शिशू इति प्रेमोपचार. बालानित्यर्थ । अपिरसभावनायाम् । 'धन्यो मातृमुखस्तन ' इति मयसिद्धान्तमनुसरन् ।

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१ 'अविहित' क-घ-व. २ 'प्रतिभनकमनीय' प-घ, 'कमनीय' क. ३ 'कान्तिमत्रेतयन्ति' क-घ-च. ४ 'रश' क-घ-व. ५ 'ते मनोज्ञा ' क-घ-व. ६ 'विकसितमिव पद्म' क-घ-च. ७ 'भूयिष्ठ च रघुकुलकौमारमनयो ' न. ८ 'बन्धुरांसयो.' न; 'स्कन्धमबन्धुरांसयो ' घ, 'अबन्धुरांसकम्' घ. ९ 'असदृक्संवादिनी' क-घ; 'असदृ°' न.

ननु पुनरिव तन्मे गोचरीभूतमक्ष्णो-
रभिनवशतपत्रश्रीमदास्यं प्रियायाः ॥ २६ ॥

शुद्धाच्छदन्तच्छविसुन्दरेयं
सैवोष्ठमुद्रा स च कर्णपाशः ।
नेत्रे पुनर्यद्यपि रक्तनीले
तथापि सौभाग्यगुणः स एव ॥ २७ ॥

(विचिन्त्य ।) तदेतत्प्राचेतसाध्युषितमरण्य यत्र किल देवी परित्यक्ता । इयं चानयोराकृतिर्वयोऽनुभावश्च । यदपि स्वतःप्रकाशान्यस्त्राणीति तत्र विमृशामि । अपि खलु तच्चित्रदर्शनप्रासङ्गिकमस्त्राभ्यनुज्ञानमुद्भूतं स्यात् । न ह्यसाम्प्रदायिकान्यस्त्राणि पूर्वेषामप्यनुशुश्रुम । अयं च संप्लवमानमात्मानं सुखानिराशो हृदयस्य मे विश्रम्भयते । यमाविति च भूयिष्ठमात्मसंवादः । भूयिष्ठं च मया द्विधा प्रतिपन्नो देव्या गर्भिणीभाव आसीत् । (सास्रम् ।)

पुरा रूढे स्नेहे परिचयविकासादुपचिते
रहो विश्रम्भाया अपि सहजलज्जाजडदृशः ।

गुप्त तु तदीय...इ—नन्विति । अभिनवं अम्लान (?) । श्रीः शोभा । 'श्रीर्वेषादौ' इति विश्व । तत् अनुभमान आस्यम् । ननु निश्चये । पुनरिव शब्दालङ्कारौ इति दयालव ॥ २६ ॥ शुद्धाच्छदन्तेति ॥ २७ ॥ शुद्धा... अच्छा निर्मला । मुद्रा...रेति नय । कर्ण एव पाश । कर्णस्येति कल्पलताकारः । रक्तेति । 'नीलरक्तान्तलोचन' इति महापुरुषलक्षणम् । स एव त्रिमासवन्ध्यैवेचर्गं ॥ २७ ॥ तत्रापीति—अस्त्राणां स्वतः-प्रकाशकत्वेनेत्यर्थः । प्रासङ्गिकं प्रसङ्गभवम् । शस्त्राभ्यनुज्ञानमिति—सर्वथा एतानि त्वत्प्रसवमुपस्थास्यन्तीति प्रथमाङ्के चित्रपटिकादर्शनावसरे मयैवाभ्य-नुज्ञा कृतेति भाव । असाम्प्रदायिकानि देशिकाभ्यनुज्ञातेतराणीत्यर्थ । सुप्लवमानयो. कल्लोलायमानयो । विस्रम्भः विश्वास । आत्मना सह संवाद इत्यर्थ । जीवद्रूपस्थे अपत्ये चिह्न यस्मिन् ॥ परां कोटिं स्नेहे इति ॥ २८ ॥ 'उपचारो बहिस्नेह प्रीतिरान्तरमुच्यते' इति वस्तुनिर्णयः । सहजलज्जा चासौ आ समन्तात्प्रभेतरविषय इति यावत् । जडे अचल-

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१ 'मुक्ताच्छ' क-घ-च. २ 'वपुश्च' घ, 'आकृतिर्नेत्रमदो' घ. ३ 'इति च । एतानि खलु सर्वाणि चित्र' न. ४ 'प्रवृद्ध' न. ५ 'अथ निम्नप्लवमुप' म, 'इत्थ च संप्लव' घ. ६ 'सुखदु सातिशय' म-क. ७ 'विप्रलम्भ' न. ८ 'दत्ता. .वाद' एतवानि घ-च-पुस्तकयो. ९ 'परां कोटिं स्नेहे' न. १० 'अधिगते' न.

मयैवादौ ज्ञातः करतलपरामर्शकलया
द्विधा गर्भग्रन्थिस्तदनु दिवसैः कैरपि तया ॥ २८ ॥

(रुदित्वा) तत्किमेतौ पृच्छामि केनचिदुपायेन ।

लवः—तात किमेतत् ।

बाष्पवर्षेण नीतं वो जगन्मङ्गलमाननम् ।
अवश्यायावसिक्तस्य पुण्डरीकस्य चारुताम् ॥ २९ ॥

कुशः—अयि वत्स

विना सीतादेव्या किमिव हि न दुःखं रघुपतेः
प्रियानाशे कृत्स्नं किल जगदरण्यं हि भवति ।
स च स्नेहस्तावानयमपि वियोगो निरवधिः
किमेवं त्वं पृच्छस्यनधिगतरामायण इव ॥ ३० ॥

रामः—(स्वगतम् ।) अये तटस्थ आलापः । कृतं प्रश्नेन । मुग्धहृदय कोऽयमाकस्मिकस्ते पौरिप्लवो विकार. । एवं च निर्भिन्नहृदयावेग. शिशु-

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त्वारिण्यौ दृशौ नेत्रे यस्या । कलया चातुर्येण । 'ग्रन्थिर्मर्मणि' इति याद्व । तया सीतयेत्यर्थ ॥ २८ ॥ केनचित् अन्यावेद्येनेत्यर्थ ॥ बाष्पवर्षेणेति ॥ २९ ॥ वो तव । 'बाल्ये सुतानां...त्वद्वारपूर्वा गिर' इति भोजचरिते । जगतां मङ्गलं येन यस्माद्वा । अवश्यायैः हिमं । पुण्डरीकस्य हिममिव त्वन्मुखस्य बाष्पधारापि चारुतेति भाव । अनेन अनितरसाधारण सौन्दर्यं व्यज्यते । अत एव 'किमिव हि मधुराणां मण्डनं नाकृतीनाम्' इत्यसख्यात्यातशाकुन्तले । पुण्डरीकेति कथनात् पाण्डिमा लक्ष्यते । तथा च–'या दशा विरहे स्त्रीणां सैव पुसामपि' इति काव्यचिन्तामणौ ॥ २९ ॥ विना सीतादेव्या इति ॥ ३० ॥ सीतैव देवी तया । 'देवी कृताभिषेकायाम्' इत्यमर । अरण्यमिव दुस्तरमित्यर्थ. । यापि ...सस्नेह ह (?) तावान्वा स्नेह इत्येवालम् । तथापि स्थितस्य गतिश्चिन्तनीयेति न्यायात् । सः प्रसिद्ध । स्नेहः तावान् अगण्य इत्यर्थ ॥ अनवगतं रामायणं येन । अत्र प्रथमो हिकार पादपूरक इति कश्चित् । तन्न 'नहि नो नापीति' अमरसिंहेनाभिधानात् । द्वितीयस्तु प्रसिद्धवाचक । कृत्स्नं किलेति भ्रान्त पाठ । बतेति साधु । अये इत्याश्चर्ये ॥ ३० ॥ तटस्थः वण्टत (?) अनेन ज्ञातोऽसीति भाव । आकस्मिकः अकस्माद्भव । परिप्लवः चपल । विनिर्भिन्नं भेदितं च तत् हृदयं तस्मिन् आवेगः

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१ 'अवश्यायाम्बुसिक्तस्य' घ. २ 'तटस्थित.' क–घ–च. ३ 'स्नेहपरिप्लव.' क, 'संप्लवाधिकार ' न.

जनेनाप्यनुकम्पितोऽस्मि । भवतु तावदन्तरयामि । (प्रकाशम् ।) वत्सौ रामायणं रामायणमिति श्रूयते भगवतो वाल्मीकेः सरस्वतीनिष्यन्दः प्रश-स्तिरादित्यवंशस्य । तत्र कौतूहलेन यत्किंचिच्छ्रोतुमिच्छामि ।

कुशः—स कृत्स्न एव सन्दर्भोऽस्माभिरावृत्तः । स्मृतिप्रत्युपस्थितौ तावदिमौ बालचरितस्यान्त्येऽध्याये द्वौ श्लोकौ ।

रामः—उदीरयतं वत्सौ ।

कुशः—

प्रकृत्यैव प्रिया सीता रामस्यासीन्महात्मनः ।
प्रियभावः स तु तया स्वगुणैरेव वर्धितः ॥ ३१ ॥
तथैव रामः सीतायाः प्राणेभ्योऽपि प्रियोऽभवत् ।
हृदयं त्वेव जानाति प्रीतियोगं परस्परम् ॥ ३२ ॥

रामः—कष्टमतिदारुणोऽयं हृदयमर्मोद्घातः । हा देवि एवं किल तदा-सीत् । अहो निरन्वयविपर्यासविरसवृत्तयो विप्रलम्भपर्यवसायिनस्तापयन्ति संसारवृत्तान्ताः ।

सभ्रमः यस्य । शिशुजनेनाप्यनुकम्पितोऽस्मि । वृद्धेनेत्यत्र कैमुतिकन्याय-भावः । अन्तरयामि छादयामि इत्यर्थः । निष्यन्दः गलनम् । प्रशस्तिः प्रशस्तता । स्मृति प्रत्युपस्थितौ स्मृतौ इति यावत् । बालेति बाल-काण्डचरितस्य । अन्त्ये चरमे । 'अध्यायस्सर्ग' इति केदार । वत्सा-विति द्विवचनसंबोधनम् ॥ प्रिया तु सीतेति ॥ ३१ ॥ गुणैः दयादाक्षि-ण्यादिभिः । रूपाणां सौन्दर्याणां गणैः राशिभिश्च । एवकारश्चकारार्थः । अनेकार्थ्यादव्ययानां यथाप्रकरणं बुधैर्ज्ञेयोऽर्थ इति दण्डिसमते । प्रीतिः सन्तोष । व्यवर्धत तस्यामिति शेषः ॥ ३१ ॥ तथैव राम इति ॥ ३२ ॥ रामस्य सीता यथा तथैवेत्यर्थः । हृदयमित्येकवचनमहिम्ना उभयोर्हृदय-मेकमेव, वपुषी परं द्वे इति भावः । परस्परं प्रीतियोगं तु हृदयमेव जानातीत्यन्वय ॥ ३२ ॥ कर्मेण पूर्वानुभूतार्थस्य । 'उद्घात आरम्भः' इत्यमरः । एवं श्लोकद्वयानुरूपमित्यर्थः । निर्गतस्य वंशस्य विपर्यासः वैपरीत्यं यस्मात् । तादृक् वृत्तं चरितं यस्मिन् स चासौ विप्रलम्भशृङ्गारः तस्य स्मृतिः स्मरणं । तत्पर्यवसायिनः स्मरणपर्यवसानवन्त तावकाः त्वदीया । संप्रसादस्य सम्यक् प्रसन्नतायाः । वृत्तान्ताः उदन्ता इत्यर्थ । वंशोदितचरित्रशृङ्गारस्मरणपर्यवसायिनी जाता तव प्रसादवार्तेति भावः । 'विपर्यासो वैपरीत्ये' इति, 'अन्वयो वंशे' इति, 'वृत्तं चरित्रे' इति च, 'वि-

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१ 'विपर्यासविप्रलम्भस्मृतिपर्यवसायिनस्तावकाः संसारवृत्तान्ताः' न.

क्व तावानानन्दो निरतिशयविस्रम्भबहुलः
क्व वाऽन्योन्यप्रेम क्व च नु गहनाः कौतुकरसाः ।
सुखे वा दुःखे वा क्व नु खलु तदैक्यं हृदययो-
स्तथाप्येष प्राणः स्फुरति न तु पापो विरमति ॥ ३३ ॥

भोः कष्टम् ।

प्रियागुणसहस्राणामेकोन्मीलनपेशलः ।
य एव दुःसहः कालस्तमेव स्मारिता वयम् ॥ ३४ ॥

यदा किंचिर्त्किचित्कृतपदमहोभिः कतिपयै-
स्तदीषद्विस्तारि स्तनमुकुलमासीन्मृगदृशः ।
वयःस्नेहाकूतव्यतिकरघनो यत्र मदनः
प्रगल्भव्यापारः स्फुरति हृदि मुग्धश्च वपुषि ॥ ३५ ॥

लवः—अयं च मन्दाकिनीचित्रकूटवनविहारे सीतादेवीमुद्दिश्य रघुपतेः
श्लोक —

प्रलम्भस्तु 'शृङ्गारे' इति मेदिन्यमरकपिलसंसारावर्ता ॥ क्व तावानानन्द इति ॥ ३३ ॥ विस्रम्भः विश्वास । वचनाऽस्तीति भाव । चेत. मन । यत्र यत्र यस्मिन् मनसीत्यर्थ । तद्भेदलेशरहितं प्रसिद्धं वा । हृदययोः आवयोरिति शेष. । 'पुंसि भूम्न्यसव· प्राणा.' इत्यमरानुशासनात् प्राणा इति वक्तव्ये प्राण इति कवे प्रमाद इति केचित् । तन्न ॥ 'हृदि प्राणो' इति तस्यैवोक्ते । विरमति निरतो भवति । एतेन तद्विरहव्यथायां अपानादयो विरता, पुनराशानुबन्धात् प्राणमात्र हृदि वर्तत इति भाव ॥ ३३ ॥ प्रियागुणेति ॥ ३४ ॥ उन्मीलनं उदय । प्रकृते स्मरणमिति यावत् । तं कौमाराविर्भावरूपमेव कालमित्यर्थ ॥ ३४ ॥ यदा किंचित्किंचिदिति ॥ ३५ ॥ स्तनमुकुलं कर्तृ । यदा अहोभिः दिवसै· । कृतपदं कृतस्थान । चतुर्थपाद सहृदीति (?) मूलम् । तदा ईषत् मनाक् । विस्तारि विस्तारशालि । आसीत् । यस्मिन् यत्र हृदि । वयसः स्नेहे प्रादुर्भावरूपे प्रेम्णि । आकूतं अभिप्राय । तस्य व्यतिकरेण सबन्धेन । घनः सान्द्र । मदनः । प्रगल्भव्यापारः प्रकटव्याप्ति सन् । चरति । वपुषि च मुग्धः मनोज्ञ । चरतीत्यर्थ । तथा च मदन· वयसा सह हृदि वपुषि च प्रौढ

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१ 'क्व तेऽन्योन्य यशा.' घ–च. २ 'क्रमोन्मीलननतत्पर' न; 'क्रमोन्मील्न°' घ. ३ 'दु सह.' न. ४ 'तदा' क–घ–च. ५ 'यदेतद्विस्तारि' न. ६ 'चित्रकूट-वर्त्मनि मन्दाकिनीविहारे' न.

त्वदर्थमिव विन्यस्तः शिलापट्टोऽयमग्रतः ।
यस्यायमभितः पुष्पैः प्रवृष्ट इव केसरः ॥ ३६ ॥

राम.—(सलज्जास्मितस्नेहकरुणम्) अति हि नाम मुग्ध शिशुजन. विशेषतस्त्वरण्यचर । हा देवि स्मरसि वा तस्य प्रदेशस्य तात्समयविस्रम्भातिप्रसङ्गसाक्षिण· ।

श्रमाम्बुशिशिरीभवत्प्रसृतमन्दमन्दाकिनी-
मरुत्तरलितालकाकुलललाटचन्द्रद्युति ।
अकुङ्कुमकलङ्कितोज्ज्वलकपोलमुत्प्रेक्ष्यते
निराभरणसुन्दरश्रवणपाशमुग्धं मुखम् ॥ ३७ ॥

आसीदिति भाव ॥ ३५ ॥ त्वदर्थमिव विन्यस्त इति ॥ ३६ ॥ 'चतुष्कोणा शिला शिलापट्ट' इति त्रिकाण्डी । 'चलोमण्ड'- इति महाराष्ट्रा. । यस्य शिलापट्टस्य । यमभित इति भाव । 'य चायमभित ' इति वा पाठ । 'केसरः काञ्चनद्रुम ' इति धन्वन्तरि । 'घोळसरीवृक्ष' इति महाराष्ट्राः । पुष्पैः प्रवृष्टः प्रकर्षेण वृष्ट । कृतपुष्पवर्ष इति यावत् । द्वितीयतृतीयपादयोर्यमेति ध्वनि ॥ ३६ ॥ सेति-रहोवृत्ततया लज्जा । बालोक्तमिति स्मितम् । पत्न्या आत्मार्थतया तत्र स्नेहः । इदानीमपि लघ्वोरि करुणा दत्ता न्दतो रसो षा सर्वैनवमूह्यम् ॥ हा देवीत्यादिकथन हृदयस्थिता सीता प्रतीति बोध्यम् । वाशब्द किमर्थं । तस्य वातस्येति ध्वनि । विस्रम्भ. विश्वास । तेनातिप्रसङ्गः सुरतार्थदाति भाव ॥ तदेवाह—श्रमाम्बुशिशिरीभवदिति ॥ ३७ ॥ श्रमजलै शीतलीभवन् । प्रसृतः व्याप्त । मन्दः सूक्ष्म । य मन्दाकिनीमारुत । तेन तरलितैः । कम्पितै । अलकैः चूर्णकुन्तलै । आकुलं व्याप्त तदेव चन्द्रः तस्य द्युतिः कान्ति यस्मिन् । ललाटस्य चन्द्र इति काव्यलक्षणे श्रीनाथ । कुङ्कुमेन कलङ्कितौ लाञ्छितौ न भवत इति अकुङ्कुमकलङ्कितौ । उज्ज्वलौ स्वत प्रकाशमानौ कपोलौ यस्मिन् । कुङ्कुम कुङ्कुमादिप्रचुर रङ्गविशेष । 'पचे' इति द्राविडा । प्रकृते त्वकुङ्कुमेति कथन वनवासादौर्लभ्यप्रयुक्तमित्यवगन्तव्यम् । एतेन कविना निद्राविरहत्वं सूचितम् । निर्गते आभरणे च तौ सुन्दरौ श्रवणयोः पाशौ तालपत्रे यस्मात् । तादृश च तन्मुग्धं मनोज्ञम् । अनेन रत्यावसर इति बोध्यम् । मुखं वदनम् । उत्प्रेक्षितं ईदृगिद तादृगिति चोल्लेखा कृता इत्यर्थ । मयेति शेष । तथा च निरुपाधिक सीतासौन्दर्यमिति भाव ।

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१ 'आपत ' न. २ 'अन्ते नानाय मुग्ध ' घ. ३ 'तस्य तत्समयविस्रम्भातिप्रसङ्गस्य' न. ४ 'सौन्दम्' घ-व.

(स्तम्भित इव स्थित्वा । सकरुणम्) अहो नु खलु भोः ।

> चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः
> प्रवासेऽप्याश्वासं न खलु न करोति प्रियजनः ।
> जगज्जीर्णारण्यं भवति च कलत्रव्युपरमे
> कुकूलानां राशौ तदनु हृदयं पच्यत इव ॥ ३८ ॥

(नेपथ्ये ।) वसिष्ठो वाल्मीकिर्दशरथमहिष्योऽथ जनकः
सहैवारुन्धत्या शिशुकलहमाकर्ण्य सभयाः ।
जराग्रस्तैर्गात्रैरथ खलु विदूराध्वतया
चिरेणागच्छन्ति त्वरितमनसोऽपि श्रमजडाः ॥३९॥

राम —कथं भगवत्यरुन्धती वसिष्ठोऽम्बाश्च जनकश्चात्रैव । कथं कथं खल्वेते द्रष्टव्या । (सकरुणं विलोक्य ।) अहह तातजनकोपि दैवादत्रैवा यात इति वज्रेणेव ताडितोऽस्मि मन्दभाग्य. ।

अकुङ्कुमेति निराभरणेति च ध्वनी । एवमादिषु पद्येषु परमनधीनार्थो (?) सुधीहिताश्चलमतयश्चोरवत्पलायन्तेतरामव्युत्पन्नजरद्भित्तिखण्डा, तदत्र व्युत्पन्नरसिका एव प्रमाण इति दिक् ॥ ३७ ॥ सजात स्तम्भ जडीभाव अस्य स्तम्भित स्तब्ध कुण्ठित इवेत्यर्थ ॥ चिरं ध्यात्वा ध्यात्वेति ॥ ३८ ॥ चिरं ध्यात्वा निर्माय । प्रवासेऽपि । पुरतः अग्रत । नगत इवेत्येकं पदम् । निषण्ण इव सभाव्यमान इति शेष । प्रियजन य कोऽपि । निश्वासं सान्त्वनम् । न खलु न करोत्येवेत्यन्वय । ध्यात्वा स्थित इव चेति क्वचित्पाठ । कलत्रस्य प्रकृते सीतायामपि । उपरमे तु उपरतौ अदर्शने इति भाव । जगत् भुवनम् । 'निस्सारे च खिलीभूते जीर्णे शुष्के भयासदे' इति केदार । नेदमेकमेवावभासन, इतरदप्यस्तीत्याह–तदनु तस्मादरण्या वभासनात् । अनु पश्चात् । हृदयमिति मुख्यतयोक्तम् । अत एव, 'शिवस्य हृदय विष्णोश्च हृदय' इति निर्देश । 'कुकूल शङ्कुभि कीर्णे श्वभ्रे ना तु तुषानले' इत्यमर । तेषा राशौ पुञ्जे । प्रच्युतं प्रकर्षेण गलितमिवेत्युत्प्रेक्षा ॥ ३८ ॥ वसिष्ठो वाल्मीकिरिति ॥ ३९ ॥ महिष्यः कौसल्यादय । ध्वनिश्च । शिश्वो' लवचन्द्रकेत्वो । गात्रै' अवयवै । अथ खल्वित्यसाधु । इहेति साधु पाठ । त्वरितमस्माभिर्गम्यत इति तेषामध्यवसाय । तथाऽपि वार्धकदशाया चिरेणागच्छन्तीति सक्षेपोऽर्थ ॥ ३९ ॥ पितृसदृशत्वात् तातश्चासौ जनक इति व्यपदेश । ताडित इति सीतापरित्यागा-

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१ 'विरस्य°' घ-ब; 'धन्नेऽप्युपरते' म. २ '°मनसो विक्लवजडा.' म.

सम्बन्धस्पृहणीयताप्रमुदितैर्जुष्टे वसिष्ठादिभि-
र्दृष्ट्वापत्यविवाहमङ्गलमहे तत्तातयोः सङ्गतम्।
पश्यन्नीदृशमीदृशः पितृसखं वृत्ते महावैशसे
दीर्ये किं न सहस्रधाहमथवा रामेण किं दुष्करम् ॥४०॥

(नेपथ्ये ।) भो भो. कष्ट कष्टम्।

अनुभावमात्रसमवस्थितश्रियं
सहसैव वीक्ष्य रघुनाथमीदृशम्।
प्रथमप्रमूढजनकप्रबोधनाद्
विधुराः प्रमोहमुपयान्ति मातरः ॥ ४१ ॥

रामः—हा तात हा मातर हा जनक

जनकानां रघूणां च यत्कृत्स्नं गोत्रमङ्गलम्।
तत्राप्यकरुणे पापे वृथा वः करुणा मयि ॥ ४२ ॥

पराधादिति भाव ॥ सम्बन्धस्पृहणीयतेति ॥ ४० ॥ स्पृहणीयता इच्छा। जुष्टे सेविते। अपत्यानां सीतादीनाम्। तत्तातयोः तासा सीतादीना तातयो जनककुशध्वजयो। सङ्गतं समागमम् दृष्ट्वा। महावैशसे परित्यागरूपे अत्यप्रिये। वृत्ते अतीते सति। ईदृश पश्यन्नह न दीर्ये किं न दलयामि। 'वैशसमप्रियम्' इति, 'वृत्तमतीते' इति लिङ्गानुशासननामनिधाने। 'दलति दीर्यति' इति माठरोक्ते। अत्र जीर्य (दीर्ये ?) इति कवे प्रमाद। 'न विदीर्ये कठिना खलु स्त्रिय' इति कुमारसंभवे ईश्वरकृष्णमिश्रस्येव दयनीय ॥ नन्वह न दीर्ये कुत पुनरिद सामर्थ्यमित्याशङ्क्याह—अथवेति ॥ किं दुष्कर किमपि दुष्करं नेत्यर्थं सर्वं सुकरमिति भाव ॥ ४० ॥ अनुभावमात्रेति ॥ ४१ ॥ अनुभाव. प्रभाव। श्री शोभा लक्ष्मीर्वा। 'तस्य श्रीरनपायिनी' इति स्मरणात्। 'सीता लक्ष्मीर्भवान्विष्णु' इति रामायणे च। ईदृशं सीतावियुक्तम्। विधुराः दीना। प्रमोहं मूर्छाविशयम् ॥ ४१ ॥ जनकानां रघूणामिति ॥ ४२ ॥ तात मिथिलाधिप इत्यर्थ। यत् भूम्यपत्यमिति शेष। सीतेत्यर्थ। कृत्स्नं अशेषम्। गोत्रयो. वंशयो मङ्गलम्। तत्रापि सीतायाम्। अकरुणे पापे मयि।

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१ 'मङ्गलविधौ' न. २ 'दृष्ट्वे' क–घ–व ३ 'समुपस्थित' घ–व. ४ 'प्रथमप्रबुद्धजनकप्रबोधिता.' न. ५ 'तस्मिन्नकरुणे' क–घ–द.

यावत्सम्भावयामि । (इत्युत्तिष्ठति ।)

कुशलवौ—इत इतस्तात ।

(सकरुणाकुलं परिक्रम्य निष्क्रान्ताः सर्वे ।)

इति कुमारप्रत्यभिज्ञानो नाम षष्ठोऽङ्कः ।

सप्तमोऽङ्कः ।

(ततः प्रविशति लक्ष्मणः ।)

लक्ष्मणः—भो भो अद्य खलु भगवता वाल्मीकिना सब्रह्मक्षत्रपौरजानपदाः प्रजाः सहास्माभिराहूय कृत्स्न एव सदेवासुरतिर्यगुरगनायकनिकायः सचराचरो भूतग्रामः स्वप्रभावेण संनिधापितः । आदिष्टश्चाहमार्येण—'वत्स लक्ष्मण भगवता वाल्मीकिना स्वकृतिमप्सरोभिः प्रयुज्यमानां द्रष्टु-

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वः युष्माकम् । करुणा वृथा ॥ ४२ ॥ इति महाराजपद + उत्तररामचरित सजीवनाख्यटिप्पणे षष्ठोऽङ्कः ॥

॥ षष्ठोऽङ्कस्सम्पूर्णः ॥

अथ मुखसन्धिप्रभृतिउपक्षिप्तनाटकीययावद्वस्तुक्रोडीकरणरूपं निर्वहणसन्धिं प्रपञ्चयिष्यन् वाल्मीक्याश्रमपरित्यक्तजानकीसमनुभूतार्थमन्तर्नाटिकात्मना च प्रकटयिष्यन् प्राचेतसवचनानुवृत्तिस्थावरजङ्गमप्रायजगद्विश्रुतपरिशुद्धमैथिलीकुशलवप्रमुखैः श्रीरामभद्रमानन्दयिष्यन् कविरङ्कारम्भवशात् पूर्वसूचनां विनैव सभासंनिवेशोपकरणाज्ञप्तलक्ष्मणप्रवेशं प्रक्रमते—तत इति ॥ षष्ठाङ्कसंनिधानानन्तरमित्यर्थः । भो इति मनः प्रति संबोधनम् । जानपदाः देशवासिनः । म्रियते मर्त्यः न म्रियते अमर्त्यः । मर्त्यश्चासावमर्त्यश्च मर्त्यामर्त्यरूप इत्यर्थः । तिर्यञ्चः कामधेन्वादयः पशवः । उरगनायकः वासुकिः तस्य निकायः भुजगानां वर्गः तेषां सन्तानः परम्परा यस्मिन् । 'वर्गो निकाये' इति, 'परम्पराभिजनयोस्सन्तानः' इति नन्दिहेमचन्द्रौ । चराचरैः जङ्गमस्थावरैः सहितः । भूतानां पृथिव्यादीनाम् । 'क्ष्मादावृते भूतः' इति, 'वृन्दे ग्रामः' इति चामरः । आतोद्यस्य स्थानं आसदम्, तत्तीरस्य प्रशस्तता तत्पावनत्वादिति रव(त[१])दन्तरालस्य परित्यक्तसीताधिष्ठानत्वादिति च भावः । अत एव सीतादेवी प्राप्तप्रसववेदना आत्मानमतिदुःखवेगात्

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१ 'भो किं नु खलु' न. + प्रथमाङ्कटीकासमाप्तौ टीकाकृता यदात्मवृत्तं कथितं तदत्राप्यनुसंधेयम् २ '०नियड्निकाय.' न ३ 'जङ्गम स्थावरैश्च' क–घ–द.

रुपनिमन्त्रिताः स्मः । तद्गङ्गातीरमातोद्यस्थानमुपगम्य[1] क्रियतां समाजसंनिवेशः' इति । कृतश्च मर्त्यामर्त्यस्य भूतग्रामस्य समुचितस्थान[2]संनिवेशो मया । अयं तु—

राज्याश्रमनिवासेऽपि प्राप्तकष्टमुनिव्रतः ।
वाल्मीकिगौरवादार्य इत एवाभिवर्तते ॥ १ ॥

(ततः प्रविशति रामः ।)

रामः—वत्स लक्ष्मण अपि स्थिता रङ्ग[3]प्राश्निकाः ।

लक्ष्मणः—अथ किम् ।

रामः—इमौ पुनर्वत्सौ कुशलवौ कुमारचन्द्रकेतुसमां[4] प्रतिपत्तिं लम्भयितव्यौ ।

लक्ष्मणः—प्रभुस्नेहप्रत्ययात्तथैव कृतम् । इदं चास्तीर्णं राजासनम् । तदुपविशत्वार्यः ।

रामः—(उपविशति ।)

लक्ष्मणः—प्रस्तूयतां भोः ।

गङ्गाप्रवाहे निक्षिप्तवती इति तृतीयाङ्कविष्कम्भे तमसयोक्तम् । सलिलादुपैति इत्यग्रे लक्ष्मणवचना स्फुटीभविष्यति चेति दिक् ॥ 'ततं वीणादिकम्' इत्यादि, 'वादित्रातोद्यनामकम्' इत्यन्तममरः । 'वाजन्त्री' इति महाराष्ट्राः । समाजः सभा । मर्त्येति पूर्वमनुवाद । सम्प्रति स्वतः कथनमिति न पुनरुक्तिः ॥ राज्याश्रमेति ॥ १ ॥ राज्यमेव आश्रमः सौख्याभावादिति भावः । कष्टं च तन्मुनिव्रतम् । वाल्मीकिना वाल्मीकौ च गौरवात् ॥ १ ॥ 'रङ्गो नाट्यस्थलं' इति, 'सामाजिकः प्राश्निकः' इति च त्रिकाण्डशेषः । प्रतिपत्तिः मर्यादा । वात्सल्यमिति यावत् । लम्भयितव्यौ प्रापणीयौ । प्रभोः स्नेहेन । प्रत्ययात् विश्वासात् । कुशलवयोः भवति स्नेहेन अस्मदादीनामपि तयोर्विश्वासः अस्तीति भावः । तथैव चन्द्रकेतुवत् । कृतं वात्सल्यमिति शेषः । राजासनमास्तीर्णमिति कवेरिव कस्य न व्याकर्तुश्चातुर्यम् । 'नृपासनं यत्तद्भद्रासनं सिंहासनं च तत्' इत्यमरसिंहेनाभिहिततया सिंहासनस्यास्तरणत्वासंभवात् ॥ न च वाच्यमास्तरणोचितमन्यदासनं भवत्विति । तर्हि सभानायकस्य महाराजत्वे जगत्पत्ये इति गङ्गया वक्ष्यमाणे वचसि चासत्त्वापत्तेः । तस्मादुत्तरन्तूलगुरुव्यास्तरणेनेव

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१ 'तद्गम्भीरतीरमनोज्ञस्थानम्' घ. २ '°स्थानेषु समुपवेशसहो मया' घ.
३ 'प्रेक्षकाः' क-घ-ङ. ४ '०सदृशीं स्थानप्रतिपत्तिम्' क-घ-ङ.

सूत्रधार —(प्रविश्य ।) भो भो भगवान्भूतार्थवादी प्राचेतस स्स्थावरजङ्गम जगदाज्ञापयति—यदिदमस्माभिरार्षेण चक्षुषा समुद्वीक्ष्य पावन वचनामृत करुणाद्भुतरस च किंचिदुपनिबद्ध तत्र कार्यगौरवादवधातव्यमिति ।

राम —एतदुक्त भवति । साक्षात्कृतधर्माण ऋषय । तेषामृतम्भराणि भगवता परोरजांसि प्रज्ञानानि न क्वचिद्व्याहन्यन्त इत्यनभिशङ्कनीयानीति ।

(नेपथ्ये ।) हा अज्जउत्त हा कुमार लक्खण एआइणिं असरण रण्णे आसण्णप्पसववेअण हदास सावदा म अहिलसन्दि । साह दाणिं मन्दभाइणी भाईरईए अत्ताण णिक्खिविस्सम् । हा आर्यपुत्र हा कुमार लक्ष्मण एकाकिनीमशरणामरण्य आसन्नप्रसववेदना हताशा श्वापदा मामभिलषन्ति । साहमिदानीं मन्दभागिनी भागीरथ्यामात्मान निक्षेप्स्यामि ।

शरणमिति दिक् ॥ भूतार्थवादी सत्यवस्तुवादी । 'भूत क्ष्मादौ स्वपूचिते सत्ये' इति, 'अर्थोऽर्थनाविषयधनकारणवस्तुषु' इति चपिल्केदारौ । 'कथयामि ते भूतार्थम्' इति अभिज्ञानशाकुन्तले । प्रति उद्दिश्य आर्षेण अर्गैत्विकेन । वचनान्येव अमृतानि यस्मिन् । करुणश्चाद्भुतश्चाश्रौ रसो यस्मिन् । किञ्चित् चरितमिति शेष । कार्ये प्रयोजने । आर्षप्रसादे इति भाव । साक्षात्कृता धर्मा यैस्ते । साक्षात्कृतधर्माण । 'न्यायाचारस्वभावेषु धर्मे पुण्ये जनस्थितौ' इति रत्नमाला ॥ 'वचसि स्थेयमस्माभि सता विदितधर्मणाम्' इति कोल्लट । 'ऋषयस्सत्यवचस' इत्यमर । अमृत बिभ्रति अमृतम्भराणि इति कवे प्रमाद । तथापि 'वीणाऽस्तु सा काष्ठमयी प्रिये ते श्रणोषि वाक्यान्यमृतम्भराणि ।' इति श्रीनाथ । परोरजांसीति—यानि रजस पराणि तानीत्यर्थ । शुद्ध अरजस्कम् । परोरज इति केदार । 'प्रमादरहित ज्ञान प्रज्ञानम्' इत्यगस्त्य । अनभिशङ्कनीयानि नान्यथोचितानि इत्येतदुक्तं भवतीति पूर्वेणान्वय ॥ अथ अन्तनाटकपात्रभूताया लक्ष्मणपरित्यक्ताया सीताया प्रवेशमूचनमारभते—नेपथ्ये इति । हा आर्यपुत्र हा कुमार लक्ष्मण एकाकिनीमशरणामासन्नप्रसवामरण्य हताशा श्वापदा अभिलषन्ति । हा इदानीं मन्दभागिनी आत्मानं भागीरथ्यां निक्षिपामि । 'अरण्यक' इति कवे प्रमाद । 'लोपोऽरण्ये' इत्य

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१ एतन्नास्ति क-घ-च-पुस्तकेषु २ '°धर्माणो गहस्य' क-घ-न ३ 'अमृतसाराणि क-घ-च ४ 'इति नाभिशङ्कनीयानि' क, 'न °शङ्कनीयानि' न. ५ 'हदासा' (हताशा) टी

लक्ष्मणः—(आत्मगतम् ।) कष्टं वतान्यदेव किमपि ।

सूत्रधारः—विश्वंभरात्मजा देवी राज्ञा त्यक्ता महावने ।
प्राप्तप्रसवमात्मानं गङ्गादेव्यां विमुञ्चति ॥ २ ॥

(इति निष्क्रान्तः ।)

प्रस्तावना ।

रामः—(सावेगम् ।) देवि देवि लक्ष्मणमवेक्षस्व ।

लक्ष्मणः—आर्य नाटकमिदम् ।

रामः—हा देवि दण्डकारण्यवासप्रियसखि एष ते रामाद्दैवदुर्विपाकः ।

लक्ष्मणः—आर्य दृश्यतां तावत्प्रबन्धार्थः ।

रामः—एष सज्जोऽस्मि वज्रमयः ।

(ततः प्रविशत्युत्सङ्गितैकैकदारकाभ्यां पृथिवीगङ्गाभ्यामवलम्बिता सीता ।)

रामः—वत्स लक्ष्मण असंविज्ञातमैलिबन्धनमन्धतमसमिव प्रविशामि धारय माम् ।

देव्यौ—

समाश्वसिहि कल्याणि दिष्ट्या वैदेहि वर्धसे ।
अन्तर्जले प्रसूतासि रघुवंशधरौ सुतौ ॥ ३ ॥

सीता—(समाश्वस्य ।) दिट्ठिआ दारए प्पसूदम्हि । हा अज्जउत्त ।
दिष्ट्या दारकौ प्रसूतास्मि । हा आर्यपुत्र ।

कुशलमनदकारलोपेन रण्णे इति सकथनस्य सामीप्यात् । अत एव 'रान' इति महाराष्ट्राः । 'आपदा टिवजन्तव' इति सदारावर्तः । कष्टमिति—यत्किंचिदुक्तं अन्यदारब्धमिति भावः । विश्वम्भरात्मजेति ॥ २ ॥ विश्वम्भरायाः भूमेः ॥ २ ॥ प्रस्तावना ॥ सावेगं सभयसंभ्रमम् । लक्ष्मणमवेक्षस्वेति—अहमपराधीति भावः । नाटकमिदमिति—पश्यता भ्रमनिवारणायेति बोध्यम् । उत्सङ्गितः उत्सङ्गे कृतः एकैकदारको याभ्यामित्यर्थः । अत्र कुशलवौ गङ्गापृथिव्यौ सीता एतत्तानपचरमन्तर्नाट्कीयम् । तत्र श्रमं विना ततःभिनयवचनाद्युभापणादिकं निपुणमतिभिरवगन्तव्यम् ॥ पङ्गनिबन्धनं स्थानमस्य ॥ समाश्वसिहि कल्याणीति

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१ 'कुश' क-घ; 'लक्ष्मण अौशल्य' ध. २ 'रामादिपाक.' न. ३ 'असंविज्ञानदर्शनिबन्धने तमसीवाहमद्य प्रविशामि' न. ४ 'अन्तर्जले' घ-य.

लक्ष्मणः—(पादयोर्निपत्य ।) आर्य आर्य दिष्ट्या वर्धामहे । कल्याणप्ररोहो रघुवंशः । (विलोक्य ।) हा हा कथं क्षुभितवाष्पोत्पीडनिर्भरः प्रमुग्ध एवार्यः । (वीजयति ।)

पृथिवी—वत्से समाश्वसिहि ।

सीता—(समाश्वस्य ।) भअवदीओ का तुम्हे । मं मुञ्चह । भगवत्यौ के युवाम् । मा मुञ्चतम् ।

पृथिवी—इयं ते श्वशुरकुलदेवता भागीरथी ।

सीता—भअवदि णमो दे । भगवति नमस्ते ।

भागीरथी—चारित्रोचितां कल्याणसम्पदमधिगच्छ ।

लक्ष्मणः—अनुगृहीताः स्मः ।

भागीरथी—इयं तु जननी ते विश्वम्भरा ।

सीता—हा अम्ब ईदिसी अहं तुए दिट्ठा । हा अम्ब ईदृश्यहं त्वया दृष्टा ।

पृथिवी—एहि वत्से एहि पुत्रि ।

(उभौ आलिङ्ग्य मूर्च्छतः ।)

लक्ष्मणः—(सहर्षम्) दिष्ट्या गङ्गापृथिवीभ्यामभ्युपपन्नार्या ।

रामः—(अवलोक्य ।) दिष्ट्या खल्वेतत्करुणोत्तरं वर्तते ।

भागीरथी—अत्रभवती विश्वम्भरापि नाम व्यथत इति जितमपत्य-

॥ ३ ॥ दिष्ट्या इदानीं प्रसूताम्मि(स्मि ?) कल्याणौ शुभौ प्ररोहौ अङ्कुरौ सुतरूपौ यस्मिन् । क्षुभितानां जर्जराणां वाष्पाणां उत्पीडः प्रादुर्भाव निर्भरः निरतिशय यस्मिन् । प्रकर्षेण मुग्धः मूढ । भगवत्यौ के युवां मा मुञ्चतम् । भगवत्यौ इति सम्बोधनम् । भागीरथीत्वापादक हेतुगर्भं नाम । भगवति नमस्ते ॥ हा अम्ब ईदृशी त्वयाऽहं दृष्टा ॥ मूर्च्छतः मुह्यत । प्रेमावेशेनेति भाव ॥ आर्या सीता । अभ्युपपन्ना अनुगृहीता ॥ दिष्ट्या दैवात् । एतत् अभ्युपपादन अनुग्रह इति यावत् । करुणो रस उत्तर. अधिक यस्मिन् । इद एतदित्यस्य विधेयविशेषणं बोध्यम् ॥ अत्र सीताविषये । तथा च । एषा विश्वम्भरा । अस्या सीतेव

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१ 'भअवदि का तुम इअं अ' (का त्वम्, इय च) क-घ-ध. २ 'चारित्रोपचिताम्' घ-ध. ३ 'करुणतर खल्वेतद्वर्तते' क-घ-ध; 'करुणातरम्' ग.

स्नेहेन । यद्वा सर्वसाधारणो ह्येष मानसो मोहग्रन्थिश्चेतनावतामुपप्लवः संसारतन्तुः । देवि भूतधात्रि वत्से वैदेहि समाश्वसिहि समाश्वसिहि ।

पृथिवी—देवि सीतां प्रसूय कथमाश्वसिमि ।

सोढश्चिरं राक्षसमध्यवास-
स्त्यागो द्वितीयो हि सुदुःसहोऽस्याः ।

भागी०—को नाम पाकाभिमुखस्य जन्तो-
र्द्वाराणि दैवस्य पिधातुमीष्टे ॥ ४ ॥

पृथिवी—भगवति भागीरथि युक्तमेतत्सर्वं न वो रामभद्रस्य ।

न प्रमाणीकृतः पाणिर्बाल्ये बालेन पीडितः ।
नाहं न जनको नाग्निर्नानुवृत्तिर्न सन्ततिः ॥ ५ ॥

सीता—हा अज्जउत्तं सुमराविदम्हि । हा आर्यपुत्रं स्मारितास्मि ।

वल्पपलानि वा तदपि व्यथते । अत एव (अपल ?)स्नेहेन जितमिति भाव ॥ मानसः मनस्सम्बन्धी । मोहग्रन्थिः ममतापाश. । 'ममता-मूर्छयोर्मोह.' इति, 'ग्रन्थिर्ना पर्वपाशयो' इति वामनयादवौ । चेतनावतां प्राणिनाम् । 'उपप्लुव उपद्रवे' इति ध्वनिमञ्जरी । गूढेलान्तर इति च द्विपदी प्रशिष्टा । भूतधात्रि इति भूधात्र्याः संबोधनम् ॥ सोढश्चिरमिति ॥ ४ ॥ सोढः क्षान्त । लङ्कायामिति भाव । हि प्रसिद्धौ । अहिसर्प इव सुदुस्सह इति एकपद च । पाको सुखदु खपरिणामं तामुद्दिश्य अभिमुखस्य । 'पोते च परिणामे च पाक ' इति नानार्थमञ्जरी । जन्तोर्विषये । 'तस्य वा तस्य विषये' इति समयपद्धति । दैवस्य सुख-दुःखप्रापकविधे. । द्वाराणि प्रवेशमार्गान् । पिधातुं आच्छादयितुम् । ईष्टे समर्थो भवति । तथा च—'अवश्यमनुभोक्तव्य कृतं कर्म शुभाशुभम् ॥' इति भावः । 'प्रवेशमार्गे च द्वारि छिद्रे च' इति धनञ्जयः ॥ ४ ॥ न वो रामभद्रस्येति भिन्नं वाक्यम् । वः युष्माकम् । रामभद्रस्य नेति युक्तमित्यनुषङ्गः । 'सीताल्क्ष्मीर्भवान्विष्णु ' इति स्मारितत्वादिति भाव. । तदेवाह—न प्रमाणीकृत इति ॥ ५ ॥ अनुवृत्तिः अनुवर्तनम् । सन्ततिः रघूणां वश । प्रमाणीकृत इति पद सर्वत्र यथोचितमूह्यम्

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१ 'मनसो मूढग्रन्थिरान्तर.' न, 'मनसो मोहग्रन्थिरन्तश्चर.' क-च, 'मूढग्र-न्थिरन्तश्चर.' घ. २ 'अनुप्लव.' क-घ-च. ३ 'सुचिरम्' घ. ४ 'द्वितीयस्तु' न; 'द्वितीयश्च' क-घ-च. ५ 'जन्तुः' न-च. ६ 'सदृशमुक्तम् । युक्तमेतद्रामभद्रस्य' क-घ-च; 'सर्वं वो रामभद्रस्य' न. ७ 'न तु वृत्ति ' न.

पृथिवी—आः कस्तवार्यपुत्र. ।

सीता—(सलज्जास्रम् ।) जह वा अम्वा भणादि । यथा वाऽम्बा भणति ।

रामः—अम्ब पृथिवि, ईदृशोऽस्मि ।

भागी०—भगवति वसुन्धरे शरीरमसि संसारस्य । तत्किमसंविदानेव जामात्रे कुप्यसि ।

> घोरं लोके विततमयशो या च वह्नौ विशुद्धि-
> र्लङ्काद्वीपे कथमिव जनस्तामिह श्रद्दधातु ।
> इक्ष्वाकूणां कुलधनमिदं यत्समाराधनीयः
> कृत्स्नो लोकस्तदिति विषमे किं स वत्सः करोतु ॥ ६ ॥

लक्ष्मणः—अव्याहतान्त प्रकाशा हि देवताः सत्त्वेषु ।

भागी०—तथाप्येष तेऽञ्जलि ।

राम.—अम्ब अनुवृत्तस्त्वया भगीरथकुले प्रसाद. ।

पृथिवी—देवि नित्यं प्रसन्नास्मि वः किं त्वापातदु सहस्नेहसंवेगेनैवं ब्रवीमि । न पुनर्न जानामि सीतास्नेहं रामभद्रस्य ।

॥ ५ ॥ हा आर्यपुत्र स्मर्यसे । आः कोपे । यथाऽम्बा भणति । 'अम्बा माता गुरुवधू श्वश्रूज्येष्ठप्रजापती' इति रत्नमाला । शरीरमसि शरीरमिव रत्नं प्रार्थनीयासीत्यर्थं । सर्वाधारत्वादिति भावः ॥ घोरं लोके विततमिति ॥ ६ ॥ विततं विस्तृतम् । श्रद्दधातु दूरवृत्तत्वादिति भाव. । समाराधनीय इति यत् इदं इक्ष्वाकूणां कुलधनमित्यर्थ' । तद्वदावश्यकमिति भवत् । एतेन– 'रक्षा (रक्षा ?) कुलधनं राजा लङ्का प्रायादिभीषण ।' इत्यत्र यत् कैरपि यथेच्छं व्याहृतम्, तदपास्तम् । तत् तस्मात् । इति पूर्वोक्तप्रकारेण । विषमे सङ्कटे ॥ ६ ॥ सत्त्वेषु निश्चयेषु । अथ गङ्गा भूमि प्रसाद-तथापीति । ते तुभ्यम् । अञ्जलिः मया क्रियत इति शेष । अनुवृत्त' अनुसृत कृत इत्यर्थ । अस्याविस्तस्य जह्नुमिति सम्प्रदायार्थः । अत एव अभावागतोऽस्मीति विक्रमचरिते डिण्डिमः । आपाते आकर्णनक्षण एव दुस्सहं कौलीनं यस्मात्तादृशी चासौ सुता तस्या स्नेहस्य आवेगः आगमनाद्वेग आवेगस्तेनेत्यर्थ । 'दर्शनक्षण आपातमथैवाकर्णनक्षण' ।

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१ 'तदिह' न–क, 'तमपि विषमे' घ, 'तदपि गहनम्' ग. २ 'भूतेषु विशेषेण गङ्गा' घ–च. ३ एतल्लक्ष्मणवाक्य घ–च–पुस्तकयो . ४ 'दु सह शोकावेगोत्तरस्य न पुनर्न' घ; 'किं त्वमापातदु सह स्नेहसंवेग ' न.

दह्यमानेन मनसा दैवाद्वत्सां विहाय सः।
लोकोत्तरेण सत्त्वेन प्रजापुण्यैश्च जीवति ॥ ७ ॥

रामः—सकरुणा हि गुरवो गर्भरूपेषु।

सीता—(रुदती कृताञ्जलिः।) णेदु मं अत्तणो अङ्गेसु विलअं अम्बा। नयतु मामात्मनोऽङ्गेषु विलयमम्बा।

रामः—किमन्यद्ब्रवीतु।

भागी०—शान्तम्। अविलीना संवत्सरसहस्राणि भूयाः।

पृथिवी—वत्से अवेक्षणीयौ ते पुत्रकौ।

सीता—अणाधम्हि। किं एदेहिं। अनाथास्मि। किमेताभ्याम्।

रामः—हृदय वज्रमसि।

भागी०—कथं [3]त्वं सनाथाप्यनाथा।

सीता—कीरिसं मम अभग्गाए सणाहत्तणं। कीदृशं मे अभाग्यायाः सनाथत्वम्।

देव्यौ—जगन्मङ्गलमात्मानं कथं त्वमवमन्यसे।
आवयोरपि यत्सङ्गात्पवित्रत्वं प्रकृष्यते ॥ ८ ॥

लक्ष्मणः—आर्य श्रूयताम्।

रामः—शृणोतु लोकः।

(नेपथ्ये कलकलः।)

रामः—अद्भुततरं किमपि।

सीता—किन्ति आवद्धकलकलं अन्तरिक्खं पज्जलदि। किमिति बद्धकलकलमन्तरिक्षं प्रज्वलति।

इति, 'कीर्तनं लोके च' इति केदारहैमौ। अत एव 'अदनात्मनधुरम्' इति सार्वभौमः। सीताया स्नेहम्। 'धैर्यं सत्त्व' इति जयः॥ दह्यमानेन मनसेति ॥ ७ ॥ प्रजानां पुण्यैः ॥ ७ ॥ गर्भाणीव रूपं आकृति येषां तेष्विति शेषः॥ नयतु मामात्मनोऽङ्गेषु विलयमम्बा। 'अन्तर्धाने च विलय' इत्यमरः। अविलीना अनष्टा। किमेताभ्यामनाथाभ्याम्। वज्रमसीति— एवमश्रीलश्रवणादिति भावः। कीदृशं मे अभाग्यायाः सनाथत्वम्। नाथन्नातपतिस्वामिदेवधारेश्वरि' इति नन्दी॥ जगन्मङ्गलमिति ॥ ८ ॥ यत् यस्मात् आवयोः। सङ्गात् सहते। प्रकृष्यते अधि-

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१ 'धैर्येण' ब. २ 'वज्रमयम्' क-घ-ब. ३ 'कथं वत्से सनाथास्यनाथा' न. ४ एतन्नास्ति क-घ-ब-पुस्तकेषु.

देव्यौ—ज्ञातम्।

कृशाश्वः कौशिको राम इति येषां गुरुक्रमः।
प्रादुर्भवन्ति तान्येव शस्त्राणि सह जृम्भकैः ॥ ९ ॥

(नेपथ्ये।) देवि सीते नमस्तेऽस्तु गतिर्नः पुत्रकौ हि ते।
आलेख्यदर्शनादेवं ययोर्दाता रघूद्वहः ॥ १० ॥

सीता—दिट्ठिआ अत्थदेवदाओ एदाओ। हा अज्जउत्त अज्जावि दे पसादा पडिप्फुरन्दि। दिष्ट्या अस्त्रदेवता एताः। हा आर्यपुत्र अद्यापि ते प्रसादाः प्रतिस्फुरन्ति।

लक्ष्मणः—उक्तमासीदार्येण सर्वथेदानीं त्वत्प्रसूतिमुपस्थास्यन्तीति।

देव्यौ—नमो वः परमास्त्रेभ्यो धन्याः स्मो वः परिग्रहात्।
काले ध्यातैरुपस्थेयं वत्सयोर्भद्रमस्तु वः ॥ ११ ॥

राम —क्षुभिताः कामपि दशां कुर्वन्ति मम सांप्रतम्।
विस्मयानन्दसन्दर्भजर्जराः करुणोर्मयः ॥ १२ ॥

देव्यौ—मोदस्व वत्से मोदस्व। रामभद्रतुल्यौ ते पुत्रकाविदानीं संवृत्तौ ॥

सीता—भअवदीओ को एदाणं खत्तिओइदविहिं कारइस्सदि। भगवत्यौ क एतयोः क्षत्रियोचितविधिं कारयिष्यति।

दीरितवे ॥ ८ ॥ श्रूयतामिति—चतुर्थचरणमिति भावः। लोक इति नन्वेवापवाद नलादिति भावः ॥ दिमित्यावद्धकलकलं ज्वलतीवान्तरिक्षम् ॥ कृशाश्व' कौशिकः इति ॥ ९ ॥ क्रमः परम्परा। 'शस्त्रमस्त्र'मित्यमरः। जृम्भकैः अस्त्रविशेषैः ॥ ९ ॥ देवि सीते इति ॥ १० ॥ ते तव चित्रं आलेख्यम्। चित्रम्। ययोः पुत्रकयोः। 'कस्य ददाति' (इति [२]) बाणकवि'। याभ्यामिति पाठः ॥ १० ॥ दिष्ट्या अस्त्रदेवताः। हा आर्यपुत्र अद्यापि ते प्रसादाः प्रस्फुरन्ति ॥ नमो व इति ॥ ११ ॥ वः युष्माकम्। परिग्रहात् आदानात्। पञ्चागमेन पारवश्यमाह—क्षुभिता कामपीति ॥ १२ ॥ क्षुभिताः क्षोभं प्राप्ताः। सन्दर्भेण सम्बन्धविशेषेण संघट्टनेति यावत्। जर्जराः शकलीभूताः। करुणोर्मयः दयातरङ्गाः ॥ १२ ॥ भगवति क इदानीमेताभ्यां क्षत्रियोचित विधिं विद्या च कारयिष्यति। विधि

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१ 'दर्शने देवो यदाह रघुनन्दनः.' क–घ. २ चन्द्रामवाक्य घ–पुस्तके. ३ 'खत्तिओचिदं कम्म करिस्सदि' (क्षत्रियोचितं कर्म करिष्यति) क–घ–ब.

रामः—एषा वसिष्ठगुप्तानां रघूणां वंशनन्दिनी ।
कष्टं सीतापि सुतयोः संस्कर्तारं न विन्दति ॥ १३ ॥

भार्गी०—पुत्रि किं तवानया चिन्तया । एतौ हि वत्सौ स्तन्यत्यागात्परेण भगवतो वाल्मीकेरर्पयिष्यामि । स एतयोः क्षत्रकृत्यं करिष्यति ।

यथा वसिष्ठाङ्गिरसावृषिः प्राचेतसस्तथा ।
जनकानां रघूणां च वंशयोरुभयोर्गुरुः ॥ १४ ॥

रामः—सुविचिन्तितं भगवत्या ।

लक्ष्मणः—आर्य सत्यं विज्ञापयामि तैस्तैरुपायैरिमौ वत्सौ कुशलवावुत्प्रेक्षे ।

एतौ हि जन्मसिद्धास्त्रौ प्राप्तप्राचेतसावुभौ ।
आर्यतुल्याकृती वीरौ वयसा द्वादशाब्दिकौ ॥ १५ ॥

रामः—वत्सौविलेवाहं परिप्लवमानहृदयः प्रमुग्धोऽस्मि ।

पृथिवी—एहि वत्से पवित्रीकुरु रसातलम् ।

निधानम् ॥ एषा वसिष्ठेति ॥ १३ ॥ 'मन्त्रव्याख्याकृदाचार्य' इत्यमरः । आत्मसुतयो कुशलवयो । संस्कारं जातकर्मादिकम् । ध्वनिश्च ॥ १३ ॥ वयसा उपलक्षिताविति शेष । करे पाणौ । 'ऋष्यभेदे चाङ्गिरसो मुनिभेदे बृहस्पतौ' इति वैजयन्ती ॥ १४ ॥ शोभनं च तत् चिन्तितम् । 'उपायधिङ्गसामादिचेष्टितेङ्गितयुक्तिषु' इति समास । कुशलवौ उत्प्रेक्षेऽर्थ ॥ अथ सप्तमाङ्कारम्भे लक्ष्मणानन्तर प्रविष्टेन रामेण, 'इमौ पुनर्वत्सौ कुशलवौ कुमारचन्द्रकेतुमत्सा प्रतिपत्ति सम्भावितव्यौ' इति आज्ञापितो लक्ष्मणोऽत्र ...(²)यन्यतरकालदृष्टकुशलवयो रूपशौर्यादिगुण । साम्प्रतमन्तर्नाटके सनन्यचत्वादिकौतुकमालोकमानः संविधानगाहिन्य भ्रमेण रामस्यानुवदे—एतौ हीति ॥ १५ ॥ अत्र विशेषणपञ्चकं सुधियामपि भ्रमाधायीति मन्तव्यम् ॥ १५ ॥ अथ गाहिन्यकस्य (³) कथनेन तदिदं नाटकं परिशील्यते—रञ्जनाय सविधानरहस्यपरिस्फोट इतो अभिवेदकथने सम्याभिरनाक्रन्दप्रकटीकृतो भवेत् । अतः रामश्रमकुर्वेनाह–अवीति । परिप्लवमानहृदयः तरलान्तरङ्ग । संप्रमुग्ध इति–संप्रौ व्यर्थोपसर्गौ । अनिमानं मूढ इत्यर्थ ।

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१ 'शिष्यापान्' न. २ 'वर्धिनी' घ–व. ३ अस्य वाक्यस्य स्थाने 'वसिष्ठ–एव ह्याचार्यो रघुवंशस्य सम्प्रति । स एव चानयोर्ब्रह्मक्षत्रकृत्य करिष्यति ॥' इति श्लोको न–पुस्तके. ५ 'वत्स इत्येवाहं' क–घ–व.

रामः—हा प्रिये लोकान्तरं गतासि ।

सीता—णेदु मं अत्तणो अङ्गेसु विलअं अम्बा । ण सहिस्सं ईरिसं जीअलोअपरिभवं अणुभविदुं । नयतु मामात्मनोऽङ्गेषु विलयमम्बा । न सहिष्ये ईदृशं जीवलोकपरिभवमनुभवितुम् ।

रामः—किमुत्तरं स्यात् ।

पृथिवी—मन्नियोगतः स्तन्यत्यागं यावत्पुत्रयोरपेक्षस्व । परेण तु यथा रोचिष्यते तथा करिष्यामि ।

गङ्गा०—एवं तावत् ।

(इति निष्क्रान्ते देव्यौ सीता च ।)

रामः—कथं विलय एव वैदेह्याः सम्पन्नः । हा देवि दण्डकारण्यवास-प्रियसखि हा चारित्रदेवते लोकान्तरं पर्यवस्थितासि । (मूर्छति)

लक्ष्मणः—भगवन्वाल्मीके परित्रायस्व परित्रायस्व । एष ते काव्यार्थः ।

(नेपथ्ये ।) अपनीयतामातोद्यम् । भो भो सजङ्गमस्थावराः प्राण-भृतो मर्त्यामर्त्याः पश्यतेदानीं महर्षिणा भगवता वाल्मीकिनाऽभ्यनुज्ञातं पवित्रमाश्चर्यम् ।

तथा च न रसातलप्रवेशादिरमतीतं चरितं गर्भनाटकव्याजेन दर्शितम् ॥ एतौ द्वौति पद्यस्यनिर्युक्तपक्ष प्रपञ्चितम् । वाल्मीकिसमाश्रयचन्द्रवेतुसमरार-भटीरामभद्रसल्लापगुणादिविशिष्टं कुशलवयोः कौमारप्रकरणं तदिदं नाटक-गर्भनाटकात्मना द्विकोटिकं विचित्रतत्त्वं सविधानरहस्यनारिकेलमतुलमनिशि-तमतेः स्फोटितवानहम् । शिष्यशिशुरनसूयाप्रगुणगुणगणिप्रहृदयालुभिरनुभाव्य इति दिक् ॥ लोकान्तरं ध्वनि ॥ नयत्वात्मनोऽङ्गेषु विलयमम्बा न सहिष्ये रात्रिन्दिव जीवलोकपरिभवमनुभवितुम् । जीवयुक्तलोकेषु भुवनेषु । 'जीव-स्गत्ते' इति कपिलः । परिभवं तिरस्कारम् । नियोगतः शासनात् । परेण वयसेति शेषः । प्रतिपद्य ज्ञातमेव अन्तर्नाटकमिति शेषः । 'तावत् मानत्वेऽवधौ मानेऽवधारणे' इत्यमरः । चरित्रेण देवतेत्यर्थः । न मानुषीति भावः । एष ते काव्यार्थः निष्ठितेति भावः । एतावत्पर्यन्तं गर्भनाटकमिति सूक्ष्मदृग्भिर्बोध्यम् ॥ प्रकृतमनुसरति-नेपथ्ये इति ॥ आ-तोद्यं चतुर्विधवाद्यम् । प्राणभृत इति-अनन्यगत्या सास्नाङ्गप्रारम्भप्रथमप्र-

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१ 'परिवत्त' (परीवर्तं) क-ख-ग. २ 'कथं प्रतिपन्न एव तावत् । हा चारि-त्रदेवते लोकान्तरे पर्यवसितासि' न. ३ 'एष किं ते काव्यार्थः' घ.

लक्ष्मण.—(विलोक्य ।) मन्थादिव क्षुभ्यति गाङ्गमम्भो
व्याप्तं च देवर्षिभिरन्तरिक्षम् ।
आश्चर्यमार्या सह देवताभ्यां
गङ्गामहीभ्यां सलिलादुदेति ॥ १६ ॥

पुनरप्यं । अरुन्धति जगद्वन्द्ये गङ्गापृथ्व्यौ जुषस्व नौ ।
अर्पितेयं तवावाभ्यां सीता पुण्यव्रता वधूः ॥ १७ ॥

लक्ष्मण.—अहो आश्चर्यमाश्चर्यम् । आर्य पश्य पश्य । (विलोक्य) कष्टमद्यापि नोच्छ्वसित्यार्यः ।

(ततः प्रविशत्यरुन्धती सीता च ।)

अरुन्धती—त्वरस्व वत्से वैदेहि मुञ्च शालीनशीलताम् ।
एहि जीवय मे वत्सं सौम्यस्पर्शेन पाणिना ॥ १८ ॥

सीता—(ससम्भ्रमं स्पृशन्ती) समस्ससदु समस्ससदु अज्जउत्तो । सम श्वसितु समाश्वसित्वार्यपुत्र ।

राम.—(समाश्वस्य सानन्दम्) भो किमेतत् । (दृष्ट्वा सहर्षाद्भुतम् ।) कथं देवी । (सलज्जम् ।) अये अम्बा मे अरुन्धती सर्वे च प्रहृष्यन्त ऋष्यशृङ्गशान्तादयोऽस्मद्गुरवः ।

अरुन्धती—वत्स एषा भगवती भगीरथगृहदेवता सुप्रसन्ना गङ्गा । तदर्थे । जगत्पते रामचन्द्र स्मर्यतामालेख्यदर्शने मां प्रत्यात्मनो वचनं यथा सा त्वमम्ब स्नुषायामरुन्धतीव सीतायां शिवानुध्याना भवेति तत्र' नृणास्मि जाता ।

विदलक्ष्मणकृतानुवादबलेन च प्राणभृच्छन्द नियंगुरगादित्यादर इति विव क्षि॰ । प्राणा श्वसव प्राणशक्तिर्वा । 'शक्ति प्रणे' इत्यमर । पद्य-निवनि—भवन्न इति शेष ॥ मन्थादिव क्षुभ्यतीति ॥ १६ ॥ मन्थो मन्थनम् । आर्या सीता ॥ १६ ॥ अरुन्धतीति ॥ १७ ॥ गङ्गापृथिव्यौ नौ च द्वितीयाद्विवचनम् । उद्दिश्येति शेष । जुषस्व प्रिनस । तव हस्ते इति शेष ॥ १७ ॥ त्वरस्व वत्से इति ॥ १८ ॥ शालीनं धृष्टम् । शीलं स्वभाव यस्या । 'अधृष्टे तु शालीन' इत्यमर । सौम्य सुन्दर स्पर्शो यस्य । ममेति ध्वनि. ॥ १८ ॥ समाश्वसितु आर्यपुत्र । गङ्ग प्राह जगत्पते इति । सा प्रसिद्धा त्व अरुन्धतीव स्नुषायां सीतायां, शिव —अनुध्यान अनुसरणपूर्वक स (?) वात्सल्यमिति यावत् । ध्यान चिन्तन यस्या ॥

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१ 'धैर्ये' न २ 'भजस्व' न. ३ 'तवाभ्यनें' च. ४ 'प्रिन' क-घ-व.

अरुन्धती—इयं ते श्वश्रूर्भगवती वसुन्धरा।

पुनर्नेपथ्ये। उक्तमासीदायुष्मता वत्सायाः परित्यागे यथा भगवति वसुन्धरे श्लाघ्यां दुहितरमवेक्षस्व जानकीमिति। तदधुना कृतवचनास्मि प्रभोर्वत्सस्येति।

रामः—कथं कृतमहापराधो भगवतीभ्यामनुकम्पितः। प्रणमामि वः।

अरुन्धती—भो भो पौरजानपदाः, इयमधुना भगवतीभ्यां वसुन्धराजाह्नवीभ्यामेव प्रशस्यमाना ममारुन्धत्याः समर्पिता पूर्वं च भगवता वैश्वानरेण निर्णीतपुण्यचारित्रा सब्रह्मकैश्च देवैः संस्तुता सावित्रकुलवधूर्देवयजनसम्भवा सीतादेवी परिगृह्यतामिति कथमिह भवन्तो मन्यन्ते।

लक्ष्मणः—आर्य एवमार्ययारुन्धत्या निर्भर्त्सिता पौरजानपदाः कृत्स्नश्च भूतग्राम आर्यां नमस्कुर्वन्ति। लोकपालाः सप्तर्षयश्च पुष्पवृष्टिभिरुपतिष्ठन्ते।

अरुन्धती—जगत्पते रामचन्द्र

> नियोजय यथाधर्मं प्रियां त्वं धर्मचारिणीम्।
> हिरण्मय्याः प्रतिकृतेः पुण्यांप्रकृतिमध्वरे ॥ १९ ॥

सीता—(स्वगतम्।) जाणादि अज्जउत्तो सीदाए दुक्खं पडिमज्जिदुम्।
जानात्यार्यपुत्रः सीताया दुःखं परिमार्ष्टुम्।

रामः—यथा भगवत्यादिशति।

लक्ष्मणः—कृतार्थोऽस्मि।

सीता—पच्चुज्जीविदम्हि। प्रत्युज्जीवितास्मि।

वसुन्धरा प्राह-उक्तमिति वत्सायाः सीताया विषये। प्रभोः तव। कृतं वचनं यया सा॥ इत्थं रामेण गङ्गावसुन्धरे प्रथमाङ्के सम्प्रार्थिते। तदेतद् द्वय दीर्घदर्शिभिरवगन्तव्यम्। अरुन्धत्येति-स्वेन स्वनामग्रहणं माहात्म्यद्योतकम्। अत एव-'स्थितमिव नगरे राक्षसाना रहस्यम्' इति मुद्राराक्षसीये 'दुर्योधनेऽसर्वान्द्रयहीर्णा' इति वेणीसंहारे च। वैश्वानरेण वह्निना। लोकपालाः इन्द्राद्याः॥ नियोजय यथेति॥ १९॥ धर्ममनतिक्रम्य यथाधर्मम्। प्रतिकृतेः प्रतिमायाः। पुण्या चासौ प्रकृतिः तां प्रधानमित्यर्थः। 'प्रधानं प्रकृतिः स्त्रियाम्' इत्यमरः। 'प्रकृतिं पुरुषं चैव विद्ध्यनादी उभौ' इति स्मरणात्॥ १९॥ जानात्यार्यपुत्रः सीतादुःखं प्रमार्ष्टुम्। प्रत्युज्जीवि-

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१ 'कृतापराधोऽपि भगवति स्वयानुकम्पितस्यो रामः प्रणमति' न. २ 'पुण्यां प्रकृतिम्' क-न.

लक्ष्मणः—आर्ये एष निर्लज्जो लक्ष्मणः प्रणमति ।

सीता—वच्छ ईदिसो तुमं चिर जीअ । वत्स ईदृशस्त्वं चिर जीव ।

अरुन्धती—भगवन्वाल्मीके उपनीयेतामिमौ सीतागर्भसम्भवौ रामभद्रस्य पुत्रकौ कुशलवौ । (इति निष्क्रान्ता ।)

रामलक्ष्मणौ—दिष्ट्या तथैवैतद् ।

सीता—(सबाष्पाकुला) कहिं ते पुत्तआ मे । कुत्र तौ पुत्रकौ मम ।

(ततः प्रविशति वाल्मीकिः कुशलवौ च ।)

वाल्मीकिः—वत्सौ कुशलवौ एष वां रघुपतिः पिता । एष लक्ष्मणः कनिष्ठतातः । एषा सीता जननी । एष राजर्षिर्जनको मातामहः ।

सीता—(सहर्षकरुणाद्भुतं विलोक्य ।) कहं तादो । कथं तातः ।

कुशलवौ—हा तात हा अम्ब हा मातामह ।

रामलक्ष्मणौ—(सहर्षमालिङ्ग्य ।) ननु वत्सौ पुण्यैः प्राप्तौ स्थः ।

सीता—एहि जाद कुस एहि जाद लव चिरस्स परिस्सजह मं लोअन्तरगदं जणणिं । एहि जात कुश एहि जात लव चिरस्य परिष्वजेथां मां लोकान्तरगतां जननीम् ।

कुशलवौ—(तथा कृत्वा) धन्यौ स्वः ।

सीता—भअवं एसा हं पणमामि । भगवन्, एषाहं प्रणमामि ।

वाल्मीकिः—वत्से ईदृश्येव चिरं भूयाः ।

मि । वत्सनदृशो मे चिर जीव । वत्सयोः कुशलवयोः सदृशः समानः । 'ज्येष्ठभ्राता पितृसमः' इति स्मृतेः । सदृशो मे इति ध्वनिः । रामभद्रस्य सीतागर्भे संभूतौ कुशलवौ उपनय समीपमानय, नीञ् प्रापणे । ध्वनिः । तथैव तद् उपनयेति. .... । पुत्रकौ वत्सौ सम्बोधनम् । वां युवयोः । आकूतं अभिप्रायः । कथं तात । 'हर्षार्थयोः(?)ष्वेषु हा' इति कपिलः । एहि जात कुश एहि जात लव चिरस्य परिष्वजेथां मां लोकान्तरगतां जननीम् । भगवन् । प्रणमामि । इत्यत्रेति–पतिपुत्रमनेनेति यावत् । रावणविनाशहेतुत्वेनार्थः । 'भगवति कुशे कुशे' इति भगवद्वचनात् ॥ अनहे तात'

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१ 'वच्छ ईदिसो' (वत्स ईदृशः) क–घ–च–न. २ 'लोअन्तरगदं जणणिं' (लोकान्तरगतां जननीम्) म.

सीता—अम्महे तादो कुलगुरू अज्जाअणो सभत्तुआ अज्जा सन्तादेई सलक्खणा सुप्पसण्णा अज्जउत्तचलणा समं कुसलवा वि दीसन्ति ता णिब्भरम्हि आणन्देण। (अहो तात कुलगुरुरार्याजन सभर्तृकार्या शान्तादेवी सलक्ष्मणा सुप्रसन्ना आर्यपुत्रचरणा समं कुशलवावपि दृश्यन्ते तन्निर्भरास्म्यानन्देन।)

(नेपथ्ये कलकल)

वाल्मीकिः—(उत्थायावलोक्य च।) उत्खातलवणो मधुरेश्वरः प्राप्त

लक्ष्मणः—सानुषङ्गाणि कल्याणानि।

रामः—सर्वमिदमनुभवन्नपि न प्रत्येमि। यद्वा प्रकृतिरियमभ्युदयानाम्।

वाल्मीकिः—रामभद्र उच्यतां किं ते भूय प्रियमुपकरोमि।

रामः—अत. परमपि प्रियमस्ति। किं त्विदं भरतवाक्यमस्तु।

पापेभ्यश्च पुनाति वर्धयति च श्रेयांसि सेयं कथा
मङ्गल्या च मनोहरा च जगतो मातेव गङ्गेव च।

कुलगुरुरार्याजन सभर्तृका आर्या शान्तादेवी सलक्ष्मणा सुप्रसन्ना। सलक्ष्मेति-शान्त्यादिस्वलक्षणविशिष्टेत्यर्थ। आर्यपुत्रचरणेन समं कुशलवावपि दृश्येते। तस्मान्निर्भरास्मि आनन्देन। 'समं सह' इत्यमर। उत्खातः उन्मूलित लवणः असुरभेद येन। मधुरेश्वरः शत्रुघ्न। माधुरस्य कुम्भीनसीपुत्रस्योन्मूलनाय शत्रुघ्न प्रेषयामीति प्रथमाङ्कपूर्ववसरे रामेणोक्त तद्विधानरहस्यमत्र दूरदर्शिभिरनुसन्धेयम्। अनुषङ्गः अनुबन्ध। अनुभवन्नपि न प्रत्येमि न विश्वसिमि। प्रकृति. स्वभाव। अभ्युदयाना आरम्भे सति अभ्युदय पुनरन्य। भवतीति भाव। येन नान्दी कृता तस्य भरतस्य वाक्यमिति सम्प्रदाय॥ अथ कवि पूर्वोक्तन रामकथाफलमाह-पापेभ्यश्चेति ॥ २०॥ या गङ्गेव पुनाति, जगतो मातेव लक्ष्मीरिव, 'इन्दिरा लोकमाता' इत्यमर। वर्धयति च, इयं कथा रामस्येति शेष। मङ्गले ऐहिकफलार्थे साधु मङ्गल्या। मनोहरा च आमुष्मिकफलदानेनति भाव। 'स याति ब्रह्मण स्थानम्' इति स्मरणात्। अत्र चकार पादपूरणे॥ राध

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१ 'त्यार्य इत्यनु' क-घ-प. २ 'पुनातु वर्धयतु' क-घ-प.

तामेतां परिभावयन्त्वभिनयैर्विन्यस्तरूपां बुधाः
शब्दब्रह्मविदः कवेः परिणतां प्राज्ञस्य वाणीमिमाम् ॥ २० ॥

(इति निष्क्रान्ताः सर्वे ।)

इति सम्मेलनं नाम सप्तमोऽङ्कः ।

इति महाकविश्रीभवभूतिविरचितं
उत्तररामचरितं नाम नाटकं समाप्तम् ।

उत्तरार्धेन स्ववाणीप्रयोजनमाह—तामिति । बुधाः ज्ञातारः । 'ज्ञातृबुधाः' इत्यमरः । परिणतां प्रन्थात्मना परिनिष्ठिताम् । विन्यस्तरूपां विशेषेण स्थेचित्तोल्लेखप्रचुरेणेति यावत् । न्यस्तानि ...इति वत (?) वस्तुचमत्कारानुगुण्येन निवेशितानि रूपाणि पात्राणि यस्याम् । अत एव एनां 'चित्रकिर्मीरकल्माषशबलैताश्च' इति 'चित्रेनशबलः' इत्यमरनिकमाकां । तां रामकथा कृताश्रयताम्, प्रसिद्धां वा । इमां प्राज्ञस्य पदवाक्यप्रमाणज्ञस्येति । शब्दब्रह्म वेदं विदः । 'शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति' इति स्मरणात् । कवेः भवभूतिनाम्नो मम । वाणीं नाटकात्मकं वाक्यम् । अभिनयैः देहेन पटनराटनप्रचारणाभिनन्दनादिभिः । 'प्रचारणादौ भावानां दर्शनेऽभिनयो मतः' इत्यमरः । परि परितः । 'परि स्यात्परितोऽर्थेऽपि' इति केदारः । भावयन्तु लालयन्तु । 'आदरे लालने च स्याद्भावना' इति जयः । अलमतिविस्तरेण ॥

इतिमहाराजपदलहर्नीयतुङ्गाजिराजमहानाम्नेन मौनभार्गवकुलाम्बुपारचन्द्रचौण्डोनाक्ष्मनीपुत्रेण कौण्डिन्यगोत्रपरावारनिस्तुलकौस्तुभनिम्नानिवालानिदौहित्रेण कवीमहादेवतनूजेन शाकम्भरीपरमहंसचिदम्बरब्रह्मानुजेन नवरसचतुरानिशाविचतुरचतुरधिकशतिप्रबन्धरत्नाभायाभव्यात्तरौपदपदवर्णविलमदन्यूनाक्षरलालिकार्दोलिवनकवनधौरन्धरीपारीणेन गीतगाथासहस्रचतुष्टयदिव्यदेवीनाटहलिपिकल्पकेन दुर्जनातिनिन्द्येन सज्जनाभिनन्द्येन सुन्दरीकमलाजानिना दयपच.सर्वेशसरस्वतीनामनवमण्डितेन श्रीरामनवर्मानिशीथजागरण एवारब्धपरिपूरिते उत्तररामचरितसञ्जीवनाख्यटिप्पणे सप्तमोऽङ्कः सम्पूर्णः ॥

॥ इति घनश्यामपण्डितविरचिते उत्तररामचरितसञ्जीवनाख्यटिप्पणे सप्तमोऽङ्कः ॥

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१ 'परिणतप्रज्ञस्य' क–ध–व

NOTES.

Act I.

(THE P. E IN THE NOTES REFER TO THE TEXT)

P 1 All Sanskrit writers generally introduce their works with a salutation or benediction This (Mangala as it is called) is supposed to be necessary for the removal of obstacles and the safe completion of the work undertaken Bhavabhuti follows this practice. As to the efficacy of Mangala, see Mahabhashya 'माङ्गलिक आचार्यो महतः शास्त्रौघस्य मङ्गलार्थं सिद्धशब्दमादितः प्रयुङ्क्ते मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि च भवन्त्यायुष्मत्पुरुषकाणि चाध्येतारश्च सिद्धार्था यथा स्युरिति' (Kielhorn, Vol I p 7) Construe —आत्मनः कलाम् अमृताम् देवताम् वाचम् विन्देम (इति) इदं पूर्वेभ्यः कविभ्यः नमोवाकं प्रशास्महे इदम् is the object of प्रशास्महे and has 'विन्देम—कलाम्' in apposition with it कविभ्यः वाक्यम् having made an obeisance to former poets The poets referred to are such as Valmiki Vyasa and others. Some explain that Valmiki alone is referred to and that the plural is used only to show the great respect in which the author holds Valmiki This, however is not a natural way of explanation V and R r ad गुरुभ्यः for कविभ्यः, which makes very little change in the meaning नमोवाकम्—is an adverb to प्रशास्महे It may be explained in several ways It is a gerund in अम् (णमुल्) from वच् नम इति उक्त्वा नमोवाकम् The affix अम् is applied to roots, either standing alone or in conjunction with other words, in various senses such as repetition, entirety &c, *e g* स्मारं स्मारं नमति शिवम् (स्मृत्वा-स्मृत्वा), आकण्ठं भोजयति (य य आह्वानानि न त) 'आभीक्ष्ण्ये णमुल् च' पा० 3 4 22 and the following Sutras नमोवाकम् may also be explained as 'नम (शब्दस्य) वाक उच्चारणं यस्मिन्कर्मणि तद्यथा स्यात्' In this latter case वाक is a noun formed from वच् with the affix घञ् प्रशास्महे—we wish, we pray The root शास् (2nd *conj*) is परस्मैपदी but when preceded by आङ् in the sense of 'wish,' it takes आत्मनेपद 'आङः शासु इच्छायाम् । आशास्ते, आशासाते । आङ्पूर्वत्व प्रादिकम् । तेन 'नमोवाकं प्रशास्महे' इति सिद्धम् ।' सि कौ Here though प्र is the उपसर्ग used instead of आ, the sense being the same, the root takes आत्मनेपद विन्देम (Pot. 1st person *pl* of विद् 6th conj) may we obtain. अमृताम्—immortal. Speech being called देवता must be said to be immortal. Or we may explain that, as, according to the Purvamimansa, the relation of

word and meaning is eternal, the goddess of speech which is the अधिष्ठात्री of words must be eternal also. आत्मनः कलाम् which is an aspect (or phase or part) of the Supreme Soul. The Vishnu purana says that poetical utterances, songs &c are the body of the Lord Vishnu 'काव्यालापाश्च ये केचिद्गीतकान्यखिलानि च । शब्दमूर्तिधरस्यैतद्वपुर्विष्णोर्महात्मनः ॥' विष्णु° 1 22 84 N and G read वन्देमहि च तां वाणीम्. This reading is not bad. With this reading however, the first half of the verse would cause some difficulty, since we shall have to construe as पूर्वेभ्यः कविभ्यः इदं नमोवाकं प्रशास्महे. प्रशास्महे would simply mean ब्रूमः. We shall have further to take इदं (which is neuter) with नमोवाकं (either an adverb or a masculine noun in the accusative).

It will be noticed that G explains the first half as containing a salutation to Ganapati. ब्रह्मणस्पति is addressed in the ऋग्वेद as 'कवीनां कविः' and is identified by G (as many other orthodox writers do) with गणपति. G further says that the plural कविभ्यः is used to show respect. This is not a natural explanation. There is no reason why the plural should not be used with respect to वाणी also. वीर° gives various far fetched explanations of this verse, for which see pp. 7-8 of N. The words आत्मनः कलाम् may be taken as suggesting the principal characters of the drama, राम and सीता.

P 4 नान्द्यन्ते at the end of the नान्दी. नान्दी means a benediction, consisting of one or more verses which constitutes a sort of prologue to a drama. नन्दन्ति देवता अस्यामिति नान्दी. It is defined by भरत as 'आशीर्वचनसंयुक्ता नित्यं यस्मात्प्रयुज्यते । देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता॥' (नाट्यशास्त्र 5 ..) or 'आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते । देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥' साहित्यदर्पण (6th परिच्छेद, 24th verse). From the stage direction (नान्द्यन्ते), it is clear that the verse 'इदं कविभ्यः' &c, is the नान्दी here. As the words नान्द्यन्ते सूत्रधारः occur after the introductory verse a question arises as to who recited that verse and why the words follow the verse and do not precede it. It seems to us that the verse was recited by the सूत्रधार himself, but as that verse was really no part of the drama itself being intended as a benediction the word सूत्रधार does not precede the first verse. The real business of the drama commences after the introductory benediction. These words (नान्द्यन्ते सूत्रधारः) have puzzled many writers and various explanations have been offered. The साहित्यदर्पण says 'अत एव प्राक्तनपुस्तकेषु 'नान्द्यन्ते सूत्रधारः' इत्यनन्तरमेव 'वेदान्तेषु' इत्यादिश्लोकलिखनं दृश्यते । यच्च पश्चात् 'नान्द्यन्ते सूत्रधारः' इति लिखनं

-1 हस्यायमभिप्राय —नान्द्यन्ते सूत्रधार इद मवोचितवान्, इत प्रभृति मया नाटकमुपादीयते इति कवेरभिप्राय सचित इति" Similarly वीरराघव says 'नान्द्या पूर्वोक्ताया समाप्तौ सूत्रधार प्रविशतीति शेष' जगद्धर, in his comment on मालतीमाधव, gives a long note on the words नान्द्यन्ते सूत्रधार· भरत distinctly says that the नान्दी is to be recited by the सूत्रधार and that it is to consist of eight or twelve पद 'सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रित । नान्दीं पदैर्द्वादशभिरष्टभिर्वाप्यलङ्कृताम् ।' (नाट्य० 5 98) What पद means here is a disputed question The ordinary meaning is 'a word (सुप्तिङन्त पदम् । पा० I 4 14) This would mean that नान्दी is not to exceed 8 or 12 words But in many dramas there are नान्द्यs containing two or three verses Hence some interpret पद to mean a quarter of a verse There are dramas, however, where none of these meanings will do, e g the first verse of the विक्रमोर्वशीय, of the शाकुन्तल &c It seems probable that V and G read 'वन्देमहि च ता वाणीं' to satisfy the definition of नान्दी The verse in the text contains only eleven words, while as read by V and G it contains twelve अल तेन enough of prolixity अलम् in the sense of 'enough of' 'away with', governs the instrumental काल यात्रायाम् in the fair held in honour of Siva. Most editions read कालप्रियनाथस्य काल means शिव and कालप्रिया would mean पार्वती कालप्रियानाथ would thus be शिव वीर० commenting on महावीर० says "कालप्रियानाथस्य कालप्रियानाम्निकाम्बिकापतेः । कालप्रियनाथस्येति इत्यादिप्रियानाथयुक्त पाठ प्रचुरो दृश्यते । तत्रापर्थ पूर्ववत् । 'इयाप्यो ङ्यापो सञ्ज्ञाछन्दसोर्बहुलम्' इति वैकल्पिकह्रस्वत्वे" राजशेखर in his काव्यमीमांसा (p 94) says that कालप्रिय is a city to the north of which is गाधिपुर (i e Kanoj) So कालप्रिय is probably उज्जयिनी, where there is a famous shrine of Siva. In ancient India it was usual to exhibit dramatic performances at the time of fairs and other festival *The मालतीमाधव also was introduced to the audience for the first time at the fair of Siva.* R comments 'कालप्रियनाथो नाम दिव्यभूमिषु पद्मनगरे प्रतिष्ठितो दसमूर्तिविशेष । तस्य यात्रायामुत्सवे नाटकमिदं भगवत कालप्रियनाथस्य पुरत प्रथममभिनीतमभवत्' आर्यमिश्रान्—*vide* com. जगद्धर quotes from भरत 'कुल शील दया दान धर्म सत्य कृतज्ञता । अद्रोह इति येष्वेतत्तानार्यान्सम्प्रचक्षते ।' मिश्र is an honorific title affixed to the names of famous scholars e g मण्डनमिश्र, वाचस्पतिमिश्र, पार्थसारथिमिश्र अत्रभवन्त —The words अत्रभवत् and तत्रभवत् are epithets of honour, the former applied to a person who is present, the latter to one who is not present 'पूज्ये तत्रभवानत्रभवांश्च भगवानपि'. G seems to have separated अत्रभवन्त into अत्र भवन्त. वीर० also says 'अत्रभवन्त पूज्या यूयम् । यद्वा अत्र अस्मिन्नवसरे भवन्त युष्मदर्थे ' 'रौ॰दाजन्मानन्त-

who had the title श्रीकण्ठ by way of distinction श्रीकण्ठ इति पद) लाञ्छनं यस्य G explains in another way 'who was devoted to the feet of Siva It seems that the poet s original name was भवभूति and that later on he was given the title of श्रीकण्ठ वीर० reverses this order and says that श्रीकण्ठ was his real name and that he was called भवभूति by a king who was pleased with a verse of the poet *Vide com* R says 'लोकातिगकविशक्तिदर्शनादागेवी निलयालमस्य कण्ठे वसतीति मत्वा तदानींतने भवभूते श्रीकण्ठ इति विशेषण परिकल्पितम्' पद इ who knows the sciences of Grammar, Logic and Mimansâ पद means 'an inflected word and stands for Grammar which deals with words वाक्य a sentence Logic deals with sentences and the fallacies that lurk in them प्रमाण means 'authoritative means of knowledge The मीमांसा (both पूर्व and उत्तर) deals with शब्द and other प्रमाणs वीर० on महावीरचरित says 'पदवाक्यप्रमाणज्ञो व्याकरणतर्कमीमांसाभिज्ञ ' According to others वाक्य stands for मीमांसा (because मीमांसा helps one to understand Vedic passages which often appear contradictory) and प्रमाण for तर्क (logic) Compare 'पदावगतिहेतुत्वात्पदं व्याकरणम् । वाक्यसमन्वयावगमहेतु वाक्यं मीमांसा । प्रमाणप्रतिपत्तिकारित्वात्प्रमाणं तर्क ।' मुकुल in अभिधावृत्तिमातृका (verse 13) जातूकर्णीपुत्र son of a woman who was sprung from जातूकर्ण्यगोत्र

भरत says that the poet s name should be mentioned 'प्रयोजनं विशेषकृत्वेनाम च कीर्तयेत् । प्रस्तावना तत कुर्यात्काव्यप्रख्यापनाश्रयाम् ॥' (नाट्य० 5 154) Similarly the साहित्यदर्पण says 'रङ्गं प्रसाद्य मधुरैः श्लोकैः काव्यार्थसूचकैः । रूपकस्य कवेराख्या गोत्राद्यपि स कीर्तयेत् ॥'

Verse 2—ब्रह्माणः=ब्राह्मणम् 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः ' इत्यमर . The propriety of the word is twofold भवभूति wants to place emphasis on the fact that he scrupulously performed the six duties of a ब्राह्मण viz यजन, याजन, अध्ययन, अध्यापन, दान and प्रतिग्रह. The word ब्रह्माणः also suggests प्रजापति, whose wife सरस्वती is represented to be वश्यम्—This may mean 'well known to all वश्ये वर्तते follows like an obedient wife or like a woman enamoured N reads अन्ववर्तत (Imperfect of वृत् with अनु) which is bad, as the word अस्ति has been already used N reads वन्देत We may then construe एव with वयम्, यमेव (नान्यं कमपि कविं) इव देवी वाक् वैश्या (सती) अनुवर्तते But this is not quite happy and there is दूरान्वय उत्तर चरित—The latter part of the life or history of Rāma This drama is a complement of the महावीरचरित which deals with the events of Rāma's life up to his installation on the throne of Ayodhyā मयार्पितं—तेन ब्रह्मणा प्रणीतं—composed by that (ब्राह्मण

भवभूति) F. l comment of G which disapproves of the reading in the text and prefers यत्रागानम् The idea of G is that भवभूति, the antecedent, being mentioned in the words 'अस्ति &c the verse should contain only relative clauses The reading in the text may be defended as follows —भवभूति is no doubt already mentioned But there is no harm if we take the first half of the verse by itself and understand तन्मगीन &c as a separate co-ordinate sentence to अस्ति खलु &c प्रयोक्ष्यते Will be represented (by us). The reading प्रयुज्यते is not bad The present is also used when an act which is to happen immediately in the future is intended to be expressed With the words वाग्वश्येवानुवर्तते, compare महावीरचरित I 4 'वश्यवाच कवेर्वाक्य सा च रामाश्रया कथा।'

P 5 कार्यवशात् ...भवत् here have I become a sojourner in Ayodhya for some purpose as well as one living at the time (when Rama was crowned) The Sutradhara throws off his real character as a person belonging to the place where the drama was acted and says that he is now an inhabitant of Ayodhya, where he has accidentally come for some business This would explain his words on p 6 'ऐषैविकोऽस्मीति' &c P explains 'कार्यवशात् नाम्नयो गानुरोधात्' This would not properly account for the words 'ऐषैविकोऽस्मीति' on p 6 below N reads कविवशात् (at the poet's bidding) which would come to the same thing as the explanation of P There are various ways in which the business of the drama can be introduced on the stage Here the dialogue between the Sutradhara and Nata refers to Rama and Sita in the 7th verse and paves the way for their appearance आयोध्यक—from अयोध्या by the affix वुञ् according to 'धन्वयोपधाद्वुञ्' पा० 4 2 121 (धन्वविशेषवाचिनो वृद्धाद्वुञ् स्यात् । सि कौ) and 'अवृद्धादपि बहुवचनविषयात्' पा० 4 2 125 आयोधिक (अयोध्यासम्बन्धी) may be explained on the analogy of आध्यायिक तत्कालीन —रामपट्टाभिषेककालीन समयवत goes with रामस पौलस्त्य केतो (रामस्य) who is the fire (destroyer) of the family of रावण रावण was the son of विश्रवस्, who was the son of पुलस्त्य, one of the प्रजापतिस 'प्रजापतेर्नां पुत्रा तु चतुर्थोऽस्य प्रजापति । मानसो ब्रह्मण पुत्र पुलस्त्य इति विश्रुत ॥ पुलस्त्यस्य तु तेजस्वी महर्षिर्मानस सुत । नाम्ना स विश्रवा नाम प्रजापतिसमप्रभ ॥ तस्य पुत्रो विशालाक्षि रावण शत्रुरावण ' रामायण सुन्दर० 23. 6–8 धूमकेतु fire (धूम केतु चिह्न चिह्न वा अस्य) 'अग्नुपातो धूमकेतु' इत्यमर धूमकेतु means also 'comet', the appearance of which was supposed to be a precursor of calamities Rama may be also called a comet to the family of पौलस्त्य (indicating the destruc-

tion of that family) रात्रिदिवम् (रात्रौ च दिवा च रात्रिदिवम् irregular द्वन्द्व according to the Sutra 'अचतुर' &c पा० 5 4 77, which is a very long one) by day and night, constantly अस नान्दीक (an adj of समय) in which the joyful music was not to be discontinued असन्ना आनन्दनान्दी (अनन्दसूचिका नान्दी महल) यस्मिन् (बहुव्रीहि) The affix क is added to बहुव्रीहि compounds when the last member is a feminine noun ending in ई or ऊ or a noun ending in ऋ 'नद्युतश्च' पा० 5 4 153 रङ्गनाथ cited by Gh explains नान्दी as the 'symphony of 12 drums beaten at the same time' (एकदा द्वादशमृदङ्गघोषो नान्दी) तत् therefore किमिति स्थानानि why is it that the squares (public streets) are now without the singing of bards? विश्रान्ता चारणा येषु चारण a wandering singer, actor (चारयति कीर्तिम्) 'भरता इत्यपि नटाश्चारणास्तु कुशीलवा' इत्यमर चत्वर (मराठी च हाटा) a place where four roads meet, also royal court yard 'अङ्गन चत्वराजिर' अमर 'चत्वर स्यात्पथां श्लेषे स्थण्डिलाङ्गनयोरपि' हैम G seems to have read चरणानि, the meaning, then, would be 'in which there are no people moving about भाव—is a term of address used in dramas showing respect 'भावो विद्वान्' इत्यमर मान्यो भावेति वक्तव्य रिविद्वांस्तु मारिष' quoted by जगद्धर प्रेषिता were sent (this goes with ऋषय, ब्रह्मर्षय, राजर्षय) Separate इत (from this place i e from अयोध्या) स्वगृहान् (accu plu mas of स्वगृह) is the object of प्रेषिता गृह is ordinarily neuter, but may be masculine when the plural is used महारनेन = रामेण सुहृद friends in the war in Lanka (against रावण) प्लवङ्गम a monkey सभाजनाय or सभाजने उपतिष्ठन्ते सभा स्थायिन who waited upon him for greeting or congratulating him (राम) This qualifies ब्रह्मर्षय and राजर्षय The reading सभाजोपस्थायिन would mean who waited upon him in groups or 'who waited upon him in the assembly This is not a happy reading सभाजनम् is derived from the root सभाज् 10th conj 'अथ द्वे आनन्दनसभाजने। आप्रच्छनम्' अमर नाना गता that had come from various quarters (नानादिग्भ्य आगता) The reading नाना पावना (purifiers of various quarters) is not appropriate here ब्रह्मर्षय वसिष्ठगौतमादय, राजर्षय जनकादय There were various grades of sages ऋषि, महर्षि, देवर्षि (like नारद) &c य समाराधनाय for pleasing whom (येषां समाराधनाय) इयतो दिवसान् (accusative of time) for so many days

P 6 अ is an interjection implying 'recollection' here 'अ स्मरणेऽप्याकरणे कोपसन्तापयोस्तथा' मेदिनी निमित्तम् reason (why there was no music in the squares) As all the guests had gone away the festivities came to an end अ यद् and there is

another (reason). **Verse 3** वसिष्ठेन अधिष्ठिता headed by वसिष्ठ. He was the family priest of the solar race. G takes वसिष्ठाधि ष्ठिता as बहुव्रीहि, but we expect in that case अधिष्ठितवसिष्ठा देव्य queens The word देवी is applied to a crowned queen राघव मातर mothers of Rama i.e. कौसल्या, सुमित्रा and कैकेयी राघव lit, a descendant of रघु here राम अरुन्धती पुरस्कृत्य having placed in their front अरुन्धती (the wife of वसिष्ठ) The word जामातृ may be connected both with यज्ञ and आश्रमम् Or we may supply सति after यज्ञ, the meaning being there being a sacrifice. आश्रम is to be connected with गता

वैदेशिको स्म्यस्मि I am a foreigner herefore I a k.

Some Mss change the order of speakers here After the third verse the सूत्रधार is made to say एवमेतत् and the words वैदेशिकोऽस्मि &c are put in the mouth of the नट and the passage from कन्या दशरथो राजा to उपविष्टाव is assigned to the सूत्रधार. This does not seem to us to be proper The नट does not appear to be वैदेशिक When the सूत्रधार inquires why the squares are silent it is the नट that gives him the information that राम's mothers are gone to the आश्रम of the son in law Having given that information himself it does not seem proper that he should himself ask who the जामाता was **Verse 4** अजीजनत्—Aorist of the causal of जन् with दि जनय कृतिनाम्—who was treated as a child अपत्यस्य कृतियापार यस्या or अपत्य कृति अस्या यस्या The affix क is optionally added to all बहुव्रीहि compounds रोमपाद was king of अङ्गदेश The रामायण seems to say that शान्ता was the daughter of रोमपाद himself and not of दशरथ 'एवमङ्गाधिपेनैव गणिकाभिर्ऋष्य सुत । आनीतोऽवर्षयद्देव शान्ता चास्मै प्रदायते ॥ ऋष्यशृङ्गस्तु जामाता पुत्रांस्तव विधास्यति ॥' बालकाण्ड 9 18-19 See also बालकाण्ड 11 2-5 It is the विष्णुपुराण that distinctly says that दशरथ gave his daughter to रोमपाद 'दशरथात्सुतो दशरथ शान्ता नाम कन्यामनपत्याय दुहितृत्वे युयोज ॥' विष्णु० IV 18 ऋष्यशृङ्ग— According to रामायण बालकाण्ड (chapter 9 ff) he was brought up by his father in the forest and he saw no other human-being till he reached manhood. When a great drought devastated the country of अङ्ग the king रोमपाद caused ऋष्यशृङ्ग to be brought to him through the seductive charms of damsels and gave शान्ता to him in marriage ऋष्यशृङ्ग being pleased caused copious rain in अङ्ग It was this sage who performed the sacrifice for दशरथ which caused the birth of राम and his three brothers. उपयेमे married यम् is Parasmaipadi, but when preceded by उप in the

tive base however, is चित्तविकार 'मान्-बध्-दान्-शान्भ्यो दीर्घश्चाभ्यासस्य' पा० 3 1 6, a वार्तिक on which says 'बधेश्चित्तविकारे' The ablative ग्रेभ्य is used in connection with बीभत्समाना according to the वार्तिक 'जुगुप्साविरामप्रमादार्थानामुपसंख्यानम्' (on पा० II 3 28.) (verbs having the sense of disgust, 'cessation, 'error govern the ablative) विश्राम्यन्ति take rest repose मनीषिण wise men. 'धीरो मनीषी ज्ञ प्राज्ञ' इत्यमर मनीषिन्—मनीषा अस्य अस्ति इति (मनीषा + affix इन्) In the जाबालोपनिषद् we read 'अथ पुनरव्रती वा व्रती वा स्नातको वाऽस्नातको वा उत्सन्नाग्निरो वा यदहरेव विरजेत्तदहरेव प्रव्रजेत्' रामभद्र—The word भद्र is used by elderly persons when addressing young persons It indicates some superiority in the persons using it When दशरथ ruled the कञ्चुकिन् was in the habit of addressing prince राम in this way The same familiar mode of address occurs to him now but he recollects that राम is no longer a mere prince but king कञ्चुकिन् is generally an old and trusted ब्राह्मण attendant on the women's apartments. भरत uses the form कञ्चुकीय 'ये विप्रा सत्यसंपन्ना कामदोषविवर्जिता । ज्ञानविज्ञानकुशला कञ्चुकीयास्तु ते स्मृता ॥' नाट्यशास्त्र 24 59 उपचार mode of address मां प्रति towards me तद्—therefore यथाभ्यस्तम् (अभ्यस्तमनतिक्रम्य-अव्ययीभाव)—as you are accustomed to do अभिधीयताम् Imperative third per sing pass of धा with अभि (to speak or address) This sentence shows the kindness and courtesy of राम to his servants अष्टावक्र name of a sage (अष्टौ वक्राणि यस्य) We have अष्टावक्र in accordance with 'अष्टन संज्ञायाम्' पा० 6 3 125 (उत्तरपदे दीर्घ । अष्टापद) आर्य स्वस्त्यस्तु—This is addressed to कञ्चुकी—Sir, why then do you delay? स्वस्ति governs the dative 'नम स्वस्तिस्वाहास्वधालंवषड्योगाच्च' पा 2 3 16 इत आस्यताम्—This is a polite way of saying sit here सजामातृकस्य—The son in law referred to is ऋष्यशृङ्ग अपि कुशल—Is it all right? अपि Introduces a question निर्विघ्न etc Is it all right with revered ऋष्यशृङ्ग, my brother in law and habitual drinker of सोम? निर्विघ्न निर्गता विघ्ना यस्मात् सोमपीथी-सोमस्य पीथ पान अस्य अस्ति इति सोमपीथिन् Some editions read सोमपीति (सोमस्य पीत पान अस्य अस्ति इति सोमपीतिन्) which means the same thing क्षीरस्वामी commenting upon अमरसिंह reads सोमपीथी and not सोमपीती and remarks 'सोमपीती तु प्राच्या पठु । सर्वदायम्, दीक्षितस्तु तन्नास्य' R explains 'कृतसोमरसास्वादपान यथावदनुष्ठितसोमयाग इत्यर्थ' आवुत्त—sister's husband. N reads भावुक, which means 'auspicious' 'भावुक भविक कुशल क्षेमशस्तम्' इत्यमर अस्मान् वा स्मरति Or does she remember us? G, N and Gh read अस्मानपि स्मरति (does she remember us also) अथ किम् (*lit* what else) yes just so कुलगुरु preceptor of the race (of solar kings).

Page 9 Verse 9 विश्वम्भरा—विश्वं बिभर्ति इति—the earth (which supports all) The word is formed according to the Sûtra 'संज्ञायां भृतॄवृजिधारिसहितपिदमः' पा॰ 3. 2 46 (विश्वम्भर । विश्वम्भरा । रथन्तरं साम । पतिंवरा कन्या । सि कौ) असूत—Imperfect 3rd per sing of सू 2nd con A. This line alludes to the story of the birth of सीता from the furrowed earth, for which see p 10 above प्रजापतिना ब्रह्मणा समः तुल्यः or प्रजापतिभिः समः प्रजापति may mean either Brahma' or one of the ten (or nine) मानसपुत्रs of the creator 'अथान्यान्मानसान्पुत्रान् सदृशानात्मनोऽसृजत् ॥ 4 भृगुं पुलस्त्यं पुलहं क्रतुमङ्गिरसं तथा । मरीचिं दक्षमत्रिं च वसिष्ठं चैव मानसान् ॥ 5 नव ब्रह्माण इत्येते पुराणे निश्चयं गताः । विष्णुपुराण 1 7 and मार्कण्डेयपुराण 50 4–6 जनक is spoken of in the उपनिषद्s as a ब्रह्मविद् and as one who had attained मोक्ष 'अभयं वै जनक प्राप्तोऽसि' Construe (हे) नन्दिनि, तेषां पार्थिवानां त्वं वधूः असि येषां कुलेषु सविता गुरुः वयं च (गुरवः) नन्दिनी making happy daughter वसिष्ठ may, of course, address सीता as नन्दिनी वधू daughter in law गुरु—one deserving to be honoured, a preceptor The kings referred to are those like दशरथ who were scions of the solar race The plural वयं is used by वसिष्ठ either because he is a great sage or because he includes विश्वामित्र, वामदेव along with himself among the preceptors of the solar race तत्... आशास्महे therefore, what else shall we wish for you! As सीता was born of such a noble mother as the earth and such a magnanimous and wise king like जनक, and as she was a daughter in law of the high born and prosperous solar kings, she was wanting in no good quality, and therefore it would have been superfluous to desire that she should be good or wise or prosperous. So वसिष्ठ says केवलं भूयाः (I only wish that you may give birth to a hero) आशास्महे—for the आत्मनेपद, see notes on प्रशास्महे above. वीरं प्रसूते इति वीरप्रसवा भूयाः benedictive of भू अनु ग्रह we are favoured or obliged The plural is used because राम is a king Verse 10 लौकिकानां धावति for, the speech of ordinary righteous men follows (is in keeping with) the facts, but the facts follow (arrange or accommodate themselves to) the words of the primeval sages. Here the words लौकिकानां साधूनाम् are put in contrast with आद्यानामृषीणाम् The word लौकिक is usually opposed to वैदिक Ordinary righteous men have to ponder over what they have to say and after settling what to express, they adjust their speech to what is to be said, if they do not follow this procedure, their words would be like the ravings of mad men and will not come to be true.

But whatever the primeval sages (who are the seers of Vedic hymns) may say even by chance comes out to be true on account of the great store of their merit, they have not to adjust their speech to the facts of the world. राम says —वसिष्ठ is one of the primeval seers of Vedic hymns, when he pronounces a benediction that सीता may give birth to a hero, his words are sure to be fulfilled Hence the verse लौकिकानां &c constitutes the reason why राम says 'अनुगृहीता स्म ' The idea is similar to the one in the शाकुन्तल IV 'भगवन् वर इत्येव, नाशी ' Compare IV 18 below The निरुक्त says 'साक्षात्कृतधर्माण ऋषयो बभूवु ' वीर० comments 'तपस्विनामुक्तिर्हि तप प्रभावेणानासन्नमप्यर्थमुत्पादयतीति भाव ' R comments प्रसन्नानामृषीणा मुखादेव नि सरति तप सिद्धिफलेन तत्रैव फलति न वदा चित्तदुक्त निष्फल भवतीति भाव ' इद—this is in apposition with the sentence य कश्चित् पितव्य अरुन्धती was the wife of वसिष्ठ देवीभि refers to the mothers of राम य कश्चित् whatever (it may be) गर्भदोहद longing of pregnancy दोहद is said to be neuter by अमर but other lexicographers say that it is masculine also 'अथ दोहदम् । इच्छा कांक्षा स्पृहेहा तृट्' इत्यमर (on which व्याख्यासुधा says 'अयमिच्छामात्रवाच्यपि विशेषण गर्भिणीच्छायां प्रयुज्यते') Both G and N seem to have read गर्भदोहदोदय (appearance of the longings of pregnancy) which is not bad अस्या —सीताया अचिरात् without delay सम्पादयितव्य —should be fulfilled कथयिते कथयति it (longing) will be fulfilled if she will tell (what it is) राम intimates that सीता being shy does not speak out what longings she has and means that if she expresses them he would fulfil them at once This reading is better than the reading of K and Gh यदपा कथयति, (whatever she says will be done) as the former brings out prominently the shyness of सीता ननान्दु पत्या by the husband of your sister in law (शान्ता) The person referred to is ऋष्यशृङ्ग देव्या refers to सीता The genitive is used for the dative कठोर नीतासि you are not brought (to the sacrificial session) because you are far advanced in pregnancy A woman should not set out on a journey from the eighth month of pregnancy 'यानादि भ्रमण चैव मासाष्टात् स्त्री न चाहति ॥' वत्सोऽपि रामभद्र —ऋष्यशृङ्ग being a great sage and the husband of राम's elder sister addresses him so त्वदि स्थापित has been left (there near you) for diverting you तत् therefore पुत्रेण पूर्ण उत्सङ्ग (lap) यस्या इति marks the end of the message of ऋष्यशृङ्ग भगवता दिष्टोऽसि does not the revered वसिष्ठ send any command to me ? The word आदिष्ट used by राम in contradistinc-

tion to the word सन्दिष्ट used by अष्टावक्र above shows राम's attitude of great modesty towards वसिष्ठ

P 10 Verse 11 जामातृयज्ञेन refers to the सत्र of ऋष्यशृङ्ग निरुद्धा detained त्वं बाल एवासि you are but a child. नवं च राज्यम् (power of) governing the country is new to you युक्त स्या be devoted to keeping the subjects contented. Construe तस्माद् यशः (स्यात्) यत् (यशः) व (युष्माकं रघूणां) परमं धनम् or तस्मात् यद् यशः (भवेत्) (तत्) व परमं धनम् From that (i e by keeping the subjects contented) glory would arise, which is your highest wealth ' G seems to have read स्वस्मायशः for तस्माद्यशः The construction then is यत् (यस्मात्) व स्वस्मात् यशः परमं धनम्—since to you glory is wealth higher (more prized) than even your own life This is not a bad reading but the construction becomes rather involved Compare about यशः 'अपि स्वदेहात्किमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः ' रघु 14 35 Note verse 41 below यथा वदन्ति Just as the revered वसिष्ठ (son of मित्र and वरुण) commands. Rama means that what वसिष्ठ says is quite right and will be followed by him मैत्रावरुणि —मित्रावरुणयो अपत्यं पुमान् इति मैत्रावरुणि When names of deities form a द्वन्द्व compound the ending अ of the first member is lengthened according to the सूत्र 'देवताद्वन्द्वे च' पा० 6 3 26 (मित्रश्च वरुणश्च मित्रावरुणौ) For a brief allusion to the story of वसिष्ठ's birth from मित्र and वरुण, see रामायण उत्तरकाण्ड सर्ग 57 'तद्धि तेजस्तु मित्रस्य उर्वश्याः पूर्वमाहितम् । तस्मिन्स-मभवत्कुम्भे तत्तेजो यत्र वारुणम् ॥ कस्यचित्त्वथ कालस्य मित्रावरुणसम्भवः । वसिष्ठस्त-जस्वी मुनी जज्ञे इक्ष्वाकुदैवतम् ॥' 6-7 Verse 12 सौख्य worldly happiness जानकीमपि—These words are a presentiment of the future abandonment of सीता by राम On the propriety of the word जानकीमपि, वीर० remarks 'सीतामित्यनुक्त्वा जानकीमित्युक्तिर्लोकाराधनार्थमया महाविप्रजनककन्यकापरित्यागोऽपि कर्तव्य इति सूचयति ' मुञ्चत qualifies मे व्यथा pain anguish. This verse forms the key to the real nature of राम It is not to be supposed that राम was hunting for popular applause His readiness to abandon all that is dear to the human heart was not born of a craving for cheap popularity, but was the outcome of his high ideal of a king's duty viz that a king should not wish to be exempt from the national rules of morality and conduct which he would compel his subjects to abide by अत्र युक्त Hence is it that my lord is the support (or the best) of the family of the Raghus. This sentence shows that सीता fully appreciated राम's ideals and was not behind him in nobility She does not betray resentment at the thought of

her abandonment by राम for pleasing the people, on the contrary she highly commends him for the sentiment विश्राम्यताम् (Pass imperative of the causal of श्रम् with वि) give him rest or refreshments The entrance of लक्ष्मण is intimated to the audience by [illegible]
name o
deeds

P 11 जानामि नोदयितुम् you know how to amuse the queen (सीता) who is ill at ease दुर्मनायमाना *pr part* of दुर्मनायते which is a denominative verb from दुर्मनस् according to the Sûtra 'कर्तु क्यङ् सलोपश्च' पा० 3 1 11 (दुर्मना इव आचरति दुर्मनायते) सीता was ill at ease on account of जनक's departure तत् यावत् how far does it reach? राम asks —Up to what point does the painting depict my career? यावत् governs the accusative यावत् शुद्धि (it goes) as far as the purification of her ladyship in fire For this ordeal see p 9 above शान्त पापम् *lit* let evil be averted, here, hush, do not utter this evil talk about सीता 'ससान्त्ववचनम्'—with words that will mollify (सीता) **Verse 13** उत्पत्ति नान्तरै of what use are other purifying things to her who is pure by birth? अन्यत् पावन पावनान्तरम् सीता by being born of the earth was already pure, what further purity can fire impart to her? तीर्थो इत holy water and fire do not deserve to be purified by anything else Just as तीर्थोदक and वह्नि do not require anything else to purify them, so सीता who was pure by birth really stood in no need of purification by fire That she was made to undergo the ordeal of fire was solely for the purpose of falling in with the popular demands Compare महावीरचरित IV 27 where दशरथ says to परशुराम 'निसर्गत पवित्रस्य किमन्यत्पावन तव । तीर्थोदक च वह्निश्च नान्यत शुद्धिमर्हत ॥' देवयजनसम्भवे (adjective of देवि) sprung from the sacrificial ground देवा इज्यन्ते अत्र इति देवयजन यज्ञभूमि देवयजनात् सम्भव यस्या सा देवयजनसम्भवा See above p 10 for the reference to सीता's birth from यज्ञभूमि and compare महावीरचरित I 20 'लाङ्गलोल्लिख्यमानाया यज्ञभूमे समुद्गता । सीतेयमूर्मिला चेय द्वितीया जनकात्मजा ॥' प्रसीद be pleased, pardon me एष प्रवाद this talk (scandal) about you will last as long as you live जीवित अवधि (अन्त॰) यस्य **Verse 14** कष्टो रञ्जनीय the harsh world must be pleased by men whose wealth lies in the reputation of their family कुलं धन येषां ते On कष्ट R explains 'खलवृत्तितया कष्टहेतु जन ' राम means that those who care for the good name of their family have to humour the people even thougt the latter are hard to please

and very much prone to spread scandals. The reading of K. कष्ट जन is better It means 'alas' people are to be humoured &c राम pities the lot of those who like himself have to humour the people and have to do things which their heart disapproves of N reads 'धिङ् जन' which does not yield a happy sense. तन्नो तै therefore the abusive talk that was spoken by us (me) was not such as you did deserve. राम means —he treated सीता coldly and repudiated her because he had to look to what the people would say His conscience told him otherwise. But he admits here that he knew all along that she did not deserve the treat ment that he had to mete out to her For the words of राम see रामायण quoted above on p. 9 तद् तस्मात् यद् न (अस्माक) वचित वक्त तद् हि ते तव (सीताया) न क्षमम् V and Gh. read तन्मे for तन्नो, which means the same thing नैसर्गिकी पाडनाने Being placed on the head is settled to be the natural condition of a fragrant flower and not trampling under foot. राम means that the treatment of सीता was as unnatural and harsh as the trampling down of a sweet flower would be. The last two lines occur in महावीरचरित 9 15, where we read सुमनेर्वेव कुसुमानि आलेख्यम् painting, picture. के पुनन् who are these that stand above very close (to each other) and seem to praise my lord! निरन्तर close, thick सरहस्यानि to gether with the charms (the *mantras* appropriate for discharg ing the missiles or withdrawing them etc) जृम्भकास्त्राणि—*lit* yawning missiles—weapons possessed of miraculous powers कौशिक-विश्वामित्र उपसंक्रान्तानि were transferred or handed over प्रसादीकृतानि were bestowed as a favour आर्यस्य refers to राम ताटका was the daughter of a यक्ष called सुकेतु who got her from ब्रह्मा as a reward for his austerities She was married to सुन्द Her son was मारीच When सुन्द was killed, she with her son मारीच tried to disturb अगस्त्य who cursed मारीच to be a राक्षस and changed ताटका into a man-eating fiend She, though a woman, was kill ed by राम at the bidding of विश्वामित्र For the story of ताटका see रामायण बालकाण्ड सर्ग 25-26 विश्वामित्र, being pleased with राम for destroying the horrible ताटका, gave him various missiles, for which see बालकाण्ड सर्ग 27-29 The gods say to विश्वामित्र 'प्रजापते कृशाश्वस्य पुत्रान् सत्यपराक्रमान्। तपोबलभृतो ब्रह्मन् राघवाय निवेदय॥' सर्ग 26 29-30, 'परितुष्टोऽस्मि भद्रं ते राजपुत्र महायशः। प्रीत्या परमया युक्तो ददाम्यस्त्राणि सर्वशः॥' सर्ग 27 2, 'जृम्भकं सर्वनाभं च दन्तानवरणौ तथा॥ इत्याधत्तवान्राम भास्वरान्कामरूपिणः। प्रतीच्छ मम भद्रं ते पात्रभूतोऽसि राघव॥' बालकाण्ड सर्ग 29 9-10 The अस्त्रs says to राम 'राम प्राञ्जलयो भूत्वाऽब्रुवन्मधुरभाषिण। इमे

स नरशार्दूल शाधि किं करवाम ते ॥ गम्यतामिति तानाह यथेष्टं रघुनन्दन ॥ मानसा
कार्यकालेषु साहाय्यं मे करिष्यथ ॥' सर्ग 28 13-14 It will thus be seen that जृम्भक was only one among the numerous अस्त्रs bestowed by विश्वामित्र Compare महावीरचरित I 'यानि हि भगवत कृशाश्वादुरुचर्यान्ते रधीतस्य सरहस्यजृम्भकप्रयोगसंहारस्य दिव्यास्त्रमन्त्रपारायणस्य विद्यातत्त्वबीजानि, तानि मत्प्रसादादर्यत शब्दात्मना च रामभद्रस्य संप्रति प्रकाशन्ताम् ।'

P 12 Verse 15 ब्रह्मादय is the subject of अपश्यन् गुरव पुराणा is in apposition with ब्रह्मादय एतानि is the object of अपश्यन् तेजांसि is in apposition with एतानि Translate—the old and venerable ब्रह्मा and others, having practised religious austerities for the benefit of religious truth (Veda) for more than a thousand years, saw these (अस्त्रs) which were the splendours of their own austerities ब्रह्मण वेदस्य हिताय 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्र प्रजापति' इत्यमर पर सहस्रा—सहस्रात् परा—is an irregular compound and qualifies शरद It is formed according to the सूत्र 'सुपा' पा 2 1 4 The स् after पर is put in on the analogy of words like पारस्कर (पा० VI 1 157) and पर is placed first in accordance with the सूत्र 'राजदन्तादिषु परम्' पा० 2 2 31 शरद is acc plural (accusative of time) शरद् *f* autumn, year अपश्यन्—is used in a technical sense The ऋषिs are not regarded by Indian writers as creating the Vedic hymns, they are supposed to have only seen by intuition the eternally existing Veda ऋषिs are said to be मन्त्रद्रष्टार and not मन्त्रकर्तार. The अस्त्रs were nothing but the तेजस् manifested from their own severe austerities तपोमयानि—तपस आगतानि कार्यकारणभावात्तप स्यान्यत्वेनादर्शनम् The verse occurs in महावीर० I. 49, where we read पर सहस्र and पश्यन्त्यदर्शन् सर्वथे स्वास्यन्ति they (the अस्त्रs) will now by all means wait upon your offspring See VII 9 10 below मिथिलावृत्तान्त The occurrences at Mithilā (with reference to राम) मिथिला was the capital of the country of विदेह The reference is to राम's arrival in मिथिला with विश्वामित्र Supply उपलक्षित after सौभाग्येन दलत् विकसत् नव नीलोत्पल तद्वत् श्यामल स्निग्ध etc —(endowed) with grace of form that is muscular, shining, smooth, unctuous (स्निग्ध), and dark like a fresh expanding blue lotus G reads दलित (expanded). विस्मयेन स्तिमित तात (जनक) तेन दृश्यमाना सौम्या सुन्दरा च श्री यस्य—whose agreeable and charming beauty is being seen by my father who was dull with wonder The wonder was due to the fine form of राम and to his great prowess in breaking into two the bow of शिव G reads ० तातजनकनयनदृश्यमानसौम्यसुन्दरश्री —whose love-

—liness as charming as that of the moon was being seen by the citizens and by my father &c. पौरैः नगरजनेन च दृश्यमाना सोमवत् (चन्द्रवत्) सुन्दरा श्रीः यस्य. अनादरेण (लीलया) खण्डितं शाङ्करस्य शरासनं धनुः येन—who easily broke the bow of शिव. As to this see रामायण बालकाण्ड सर्ग 66–67. After the destruction of दक्ष's sacrifice, शिव deposited his bow with देवरात, an ancestor of जनक. जनक worshipped it and when सीता's hand was sought by numerous kings, he said that he would give his daughter to him who would be able to wield that bow of शिव. No king could do it. राम wielded the bow and broke it while making it strung. 'लीलया स धनुर्मध्ये जग्राह वचनान्मुनेः ॥ आरोपयत् स धर्मात्मा सलीलमिव तद्धनुः ॥ 15 आरोपयित्वा मौर्वीं च पूरयामास तद्धनुः ॥ तद्बभञ्ज धनुर्मध्ये नरश्रेष्ठो महायशाः ॥' बालकाण्ड 67 16–17. शिखण्डेन मुग्धं मुखमण्डलं यस्य whose face was charming on account of the lock of hair. शिखण्डः a lock of hair left on the crown or sides of the head at tonsure. शिखाभिधीयते इति शिखण्डः. काकपक्ष means the same thing as शिखण्ड. **Verse 16** On सम्बन्धिनः R. says 'अभिनवेन वैवाहिकेन सम्बन्धेनेति शेषः'. शतानन्द was the son of the sage गौतम and अहल्या. जनक was the name of the family. The name of सीता's father was सीरध्वज. The latter half occurs in महावीर० I 19.

P. 13 सुश्लिष्टम्—quite proper. Some editions read दृष्टमेतत् which does not convey anything striking. **Verse 17.** कस्य न प्रियः to whom is it not dear (i. e. it is liked by everybody)? यत्र—यस्मिन्सम्बन्धे दाता who gives away (सीता in marriage) ग्रहीता who accepts (सीता as a daughter in law on behalf of दशरथ from जनक) कुशिकनन्दन—विश्वामित्र. R. remarks 'तन्त्रोभयोरेव कन्ययोः पूज्यत्वाद्दशरथस्यैव कन्यादानमहार्हो सपत्नत्वाच्च तस्मिन्दातृग्रहीतृत्वोपचारः न पुनर्वस्तुतः स एव दाता ग्रहीता च.' In महावीर० I. 57 कुशध्वज repeats this verse to विश्वामित्र with the variation 'कन्याप्रतिभूर्भवान्' for स्वयं &c. See वीर० for the suggestion contained in the words जनकानां &c. तत्काले कृत गोदान मङ्गलं येषाम् whose auspicious गोदान ceremony had been performed just at that time. गोदानमङ्गल the ceremony of cutting the hair, which was performed upon a man just before marriage. It was also called केशान्त. याज्ञवल्क्य says 'केशान्तश्चैव षोडशे' I. 36, on which the मिताक्षरा says 'केशान्तः पुनः गोदानाख्यं कर्म गर्भादारभ्य षोडशे वर्षे ब्राह्मणस्य कार्यम्.' मल्लिनाथ commenting upon रघु० 3 33 'अथास्य गोदानविधेरनन्तरं विवाहदीक्षां निरवर्तयद्गुरुः' says 'गावो लोमानि केशा दीयन्ते खण्ड्यन्तेऽस्मिन्निति व्युत्पत्त्या गोदानं नाम ब्राह्मणादीनां षोडशादिषु वर्षेषु कर्तव्यं केशान्ताख्यं कर्मोच्यते' and then quotes मनुस्मृति II. 65 'केशान्तः षोडशे वर्षे ब्राह्मणस्य विधीयते । राजन्यबन्धोर्द्वाविंशे वैश्यस्य द्व्यधिके ततः ॥' R.

explains गोदान differently 'विवाहात्प्राक् गोवितरणरूपो मङ्गलहेतु क्षत्रियाणामाचारविशेष ' According to this गोदानमङ्गल was an auspicious rite performed in the case of क्षत्रियs before their marriage consisting in the gift of cows From the रामायण it seems that the latter is the more appropriate meaning 'स गत्वा निलय राजा श्राद्धं कृत्वा विधानत । प्रभाते काल्यमुत्थाय चक्रे गोदानमुत्तमम् ॥ गवां शतसहस्रं च ब्राह्मणेभ्यो नराधिप । एकैकशो ददौ राजा पुत्रानुद्दिश्य धर्मत ॥ सुवर्णशृङ्ग्य सपन्ना सवत्सा कांस्यदोहना । गवां शतसहस्राणि चत्वारि पुरुषर्षभ ॥ वित्तमन्यच्च सुबहु द्विजेभ्यो रघुनन्दन । ददौ गोदानमुद्दिश्य पुत्राणां पुत्रवत्सल ॥' बालकाण्ड 72 21 24 विवाहदीक्षिता that had undergone the ceremony initiatory to marriage एवम् just so i e I also feel the same as you Verse 18 समय इवैव this is as it were the same time समनन्दयत्—The subject is कर सुमुखि is addressed to सीता गौतमेन (शतानन्देन) (मम हस्ते) अर्पित —placed by गौतम (in my hand) आ कङ्कण round which was the graceful marriage bracelet आगृहीत कमनीय कङ्कण येन or यस्मिन् G explains differently that was held respectfully by me and that had a charming bracelet on V and Gh read उद्गृहीत॰, which comes to the same thing The metre of this verse is मञ्जुभाषिणी इयमाया—this refers to सीता माण्डवी was the wife of भरत, श्रुतकीर्ति of शत्रुघ्न As सीता and माण्डवी were the wives of लक्ष्मणs elder brothers राम and भरत, he speaks of them respectfully as आर्यो As शत्रुघ्न was the younger brother of लक्ष्मण, श्रुतकीर्ति is spoken of as वधू (daughter in law) 'वधूर्जाया स्नुषा स्त्री च' इत्यमर 'पिता हि भवति ज्येष्ठो धर्ममार्यस्य जानत ।' अयोध्याकाण्ड, 72 33, see अनुशासनपर्व 105 20 as to the respect paid to the wife of the eldest brother सीता and ऊर्मिला were the daughters of जनकसीरध्वज and माण्डवी and श्रुतकीर्ति of कुशध्वज, younger brother of सीरध्वज 'भरतो नाम कैकेय्या जज्ञे सत्यपराक्रम । 13 अथ लक्ष्मणशत्रुघ्नौ सुमित्राऽजनयत्सुतौ । 14 बालकाण्ड सर्ग 18 वत्स का Dear one who is this other? सीता referred to ऊर्मिला, wife of लक्ष्मण and jestingly asked लक्ष्मण about her सलज्जस्मितम्—'स्त्रीविषयप्रश्नाल्लज्जा स्मितं च' Gh अन्यत संचारयामि I shall divert her (mind) to something else (i e I shall direct her eye on some other incident in the painting) The commentator says that the stage—direction अपवार्य in the text is wrong it should be स्वगतम् अपवार्य 'aside apart to another', speaking in such a way that no other character on the stage except the one addressed may hear it Here लक्ष्मण speaks to himself and addresses no one else. प्रकाशम्—openly 'सर्वश्राव्यं प्रकाशं स्यात्' भार्गव descendant of भृगु, here परशुराम

P 14 समभ्रमम् with agitation. सम्भ्रमेण सह यथा स्यात् (अव्ययी भाव) परशुराम on hearing that राम had broken asunder the bow of शिव was extremely enraged as he was a pupil of शिव He challenged राम to string another bow which परशुराम had and which was वैष्णवधनु He further said that if राम could make the वैष्णवधनु strung he would fight with him As परशुराम had destroyed the क्षत्रियs twenty-one times दशरथ and the ladies of राम's family were extremely afraid as to the result of the meeting Then Rama made the bow strung and fixing an arrow upon it asked परशुराम what he (राम) should shoot at whether परशुराम's गति or the लोकs that he had secured by तपस् परशुराम asked him to shoot at the latter See बालकाण्ड सर्ग 76- 6 for this episode सीता, on seeing भार्गव's picture felt as if she was in the presence of भार्गव in flesh and blood and therefore says कम्पितास्मि अपसरणार्थेन—लक्ष्मण wanted to say that राम deprived परशुराम of his लोकs, whereupon the latter became जड and void of all glory As the रामायण says 'जडीकृते तदालोके रामे वरधनुर्धरे। निर्वीर्यो जामदग्न्योऽसौ रामो राममुदैक्षत॥ तेजो भिर्गतवीर्यत्वाज्जामदग्न्यो जडीकृत ।' बालकाण्ड सर्ग 76 11-12 साधिक्षेपम्—with the object of finding fault (with लक्ष्मण). राम did not like that he should be praised and that the defeat of a great personage like परशुराम should be dwelt upon So he shows by his tone in saying 'अयि वत्स' &c that he is displeased. The reading साक्षेपम् is better It means in order to throw off (divert) the attention to something else विनयमाहात्म्येन विनया तिशयेन एते स्मः Here are we come back to अयोध्या (from मिथिला after the marriage of राम and others) सास्रम् अस्रै सह यथा स्यात् तथा—with tears. Verse 19 जीवत्सु गृहे when our revered father was living and we were but just married तातपादेषु—The plural of पाद is affixed to show great respect or veneration दाराणां परिग्रह lit accepting of wife. मातृभि गता gone are those days of ours when we were anxiously looked after by our mothers Verse 20 जानकी is the subject of अङ्कुर in the third line The principal sentence is दशनकुड्मलै मुग्धालोक मुख दधती जानकी अङ्के मे कान्तरा कुतूहल अङ्कुर The first line qualifies शुकुरै पतन लोकम् (having a face) lovely in consequence of her bud like teeth that were wide apart because of the falling (of some of them) and that had on the sides (of the face) her beautiful locks waving about मन्द उन्मान्त मनोहरा कुन्तला (केशा) येषाम् दशना (दन्ता) मुकुला इव मुग्ध सुन्दर आलोक दर्शन यस्य 'आलोको दर्शनोद्योतौ' इत्यमर शिशु

a child, this goes with जानकी दधती *f nom sing* of दधत् *pr p* धा It seems from the रामायण that सीता was only six years old when she was married see अरण्यकाण्ड 47 'उषित्वा द्वादश समा इक्ष्वाकूणां निवेशने । 4 मम भर्ता महातेजा वयसा पञ्चविंशकः ॥ 10 अष्टादश हि वर्षाणि मम जन्मनि गण्यते ।' 11 Hence the words शिशु and प्रतन विरलै are very appropriate When children are about six years old some of their teeth fall The teeth of a child being small and tapering may be well compared to buds (मुकुल) ललित ललितै extremely lovely Where intensity is to be expressed an adjective of quality is repeated 'प्रकारे गुणवचनस्य' पा 8 1 12 ललित अङ्गकै She caused delight to my mothers by her sweet limbs that were extremely lovely, made as if from moonlight (*i e* so cooling and delightful) and the gestures of which were natural (not artificial) अकृत्रिमा विभ्रमा येषाम् अकृत—Aorist of कृ अङ्गकै —क is added to express the sense of अल्प Some editions read प्रतनुविरलै, which means small and not dense This is not bad We may also look upon ०कुन्तलै as standing by itself and not as an adjective of ०मुकुलै In that case the reading प्रतनु विरलै alone would be appropriate and not प्रतन० (मुखस्य) प्रान्तयो कपोलयो उन्मीलन्त मनोहरा कुन्तला तै दशनमुकुलै (च) मुग्धालोक मुखम् face that was lovely on account of the fine hair waving over the cheeks and on account of the bud like teeth N reads प्रान्तो कुड्मलै दशनकुसुमे, which is a good reading The teeth that were left are compared to कुसुम Those that were just making their ap pearance in place of those that had fallen are compared to buds G seems to read मन्दालोकम् of dull aspect or with a dull light. This is a bad reading अकृत्रिमविभ्रमै —सीता being a child at the time had not learnt the coquetries of youth N reads अङ्गानां मे, which is not so good as अम्बानां मे राम remembers the old days with regret and refers to his parents in the preceding verse It would be more in keeping with those memories of the past that he should refer rather to the delight of his mother than to his own The metre of the verse (हरिणी) is very appropriate to the sentiments expressed एषा मन्थरा—मन्थरा was the hump backed nurse or servant of कैकेयी, who instigated her mistress on the eve of राम's installation as युवराज, to beg of दशरथ by the two boons formerly promised by him the banish ment of राम for fourteen years and the installation of भरत as युवराज See अयोध्याकाण्ड 7-11 सत्वर दर्शयन्—Rama quickly pointed out to another incident as he did not want to say a word in disparagement of his step-mother कैकेयी.

1 P 15 Verse 21 शृङ्गवेरपुरे—Some editions read शृङ्गबेर, which is supported by the Bombay edition of the रामायण. 'नमुत्रमदेषी महा मारनकौशलनदिरान् । आससाद महाबाहु शृङ्गवेरपुरं प्रति ॥ 26 गुमवमवीन्तनिवैचय बसामसे ॥ 27 अविदूरादयं नद्या बहुपुष्पप्रवालवान् । सुमहानिङ्गुदीवृक्षो वसामोऽत्रैव सारथे ॥ 71 तत्र राजा गुहो नाम रामस्यात्मसमः सखा । निषादजात्यो बलवान्स्थपतिश्चेति विश्रुतः ॥ 33' अयोध्याकाण्ड सर्ग 50 निषाद—name of one of the wild aboriginal tribes of India. The instru sing of पति is पत्या but when compounded पति is declined like the word हरि 'पतिः समास एव' पा० 1 4 8 (पतिशब्द' समासे एव घिसंज्ञः स्यात् । पत्या पत्ये पत्युः पत्यौ । समासे तु भूपतिना । इति का) स्निग्ध affectionate मध्यमा येन His honour (राम) has passed over the account of our second mother कौसल्या was the eldest of the three queens and कैकेयी was next to her There is a suggestion also that she was only मध्यमाम्बा and not उत्तमाम्बा (an excellent mother). The reading अन्तरित of G means the same thing It is the p p p of धा with अन्तर् जटा वृत्तान्त the incident of tying up the hair The reference is to the following passage from the रामायण अयोध्याकाण्ड सर्ग 52 'नेदानीं गुह योग्योऽयं वासो मे सजने वने । अवश्यमाश्रमे वासः कर्तव्यस्तद्गतो विधिः ॥ सोऽहं गृहीत्वा नियमं तपस्विजनभूषणम् । हितकामः पितुर्भूयः सीतायाः लक्ष्मणस्य च ॥ जटाः कृत्वा गमिष्यामि न्यग्रोधक्षीरमानय । तत्क्षीरं राजपुत्राय गुहः क्षिप्रमुपाहरत् ॥ लक्ष्मणस्यात्मनश्चैव रामस्तेनाकरोज्जटाः । दीर्घबाहुर्नरव्याघ्रो जटिलत्वमधारयत् । तौ तदा चीरवसनौ जटामण्डलधारिणौ । अशोभेतामृषिसमौ भ्रातरौ रामलक्ष्मणौ ॥' 66 69 and 71 Verse 22 पुत्रसङ्क्रान्तलक्ष्मीकैः who have transferred kingly dignity to their son For the affix क, see notes above p 6. वृद्धेक्ष्वाकुभिः scions of the इक्ष्वाकु race, when old वृद्ध (वृद्धाः) पुत्र ... वृद्धेक्ष्वाकुभिः धृतम् तत् पुण्यम् आरण्यकव्रतम् अर्थात् (रामस्य) वाल्ये धृतम् आरण्यकानां व्रतम् the vow or course of conduct of foresters (i e who are in the वानप्रस्थाश्रम) आरण्यक—'अरण्यान्मनुष्ये' पा० 4 2 129 (इति वुञ्) रघुवंशस्मृति says about वानप्रस्थाश्रम 'मुनिवनतरुच्छायां देव्या तया सह शिश्रिये गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥' III 45 compare रघु० III 70 'अथ स विषयव्यावृत्तात्मा यथाविधि सूनवे नृपतिककुदं दत्त्वा यूने सितातपवारणम् । मुनिवनतरुच्छायां देव्या तया सह शिश्रिये गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥' Mark the contrast between the old kings who had sons and had enjoyed the pleasures of sovereignty and the young राम who had no son and who had scarcely tasted pleasures. This verse occurs in the महावीर० IV 51, where we read 'तथा तच्छीकण्ठेन ... कुलव्रतम्' प्रसन्न (clear, transparent) पुण्यसलिला (जल) यस्याः रघुदेवता the tutelary deity of the रघु family Verse 23 त्वद्धाम, ०मिद and

•प्रुष्टान् qualify पितामहान्. भगीरथ is the subject of उदतीतरत्. तुरंग पितामहान् (saved) the grand fathers of his father, that, in the sacrifice of सगर, were anxiously engaged in finding out the (sacrificial) horse and that dug the earth (for that purpose) and that were burnt through wrath by the effulgence of कपिल. तुरगस्य विचये (अन्वेषणे) व्यग्रान् व्यापृतान् उर्वी (मही) भिन्दन्ति इति उर्वीभिद तान्. सगरस्य अध्वरे यज्ञ (अश्वमेधे) Separate ०महसा अमर्षात् महसा is the instru. of महस् n अगणित तापम् (अगणित तन्वा ताप यथा स्यात्तथा, अव्ययीभाव)—(an adverb of दग्धा) without minding or caring for his bodily suffering भगवति—is addressed to the Ganges तत्र अद्भि (जले) स्पृष्टान् चिरात् उदतीतरत् (उत्तारयामास) he saved (restored to heaven) after a long time, when (they were) touched by your waters उदतीतरत् Aorist of the casual of तृ with उद्. सगर was king of अयोध्या and ancestor of राम He had two wives केशिनी and सुमति He practised penance in the Himālayas The sage भृगु gave him two boons that one of his wives would give birth to a son who would propagate the line and the other would give birth to 60 000 sons केशिनी chose the former and सुमति the latter The son of केशिनी was called असमञ्ज and सुमति had 60,000 sons As असमञ्ज indulged in diverting himself *by throwing the children of the citizens in the* waters of the Sarayū, he was banished from the kingdom by सगर असमञ्ज's son was अंशुमान् सगर began to perform an अश्वमेध sacrifice इन्द्र stole the horse As the sacrifice could not proceed, सगर asked his 60 000 sons to search for the horse on the earth and to dig it if necessary They could not find it and returned to सगर, who dismissed them angrily, asking them not to come back without the horse The 60,000 sons dug the earth through and went to पाताल They saw the horse grazing near the sage वासुदेव कपिल, whom they took to be the thief They ran towards him in rage, when the sage, being enraged by their impertinence, burnt them to ashes When his sons did not return for a long time सगर sent his grand son अंशुमान् in search of them He saw his uncles reduced to ashes and the horse near them He wanted to offer water to his deceased uncles, but could not find it. Thereupon he was told by वैनतेय, the maternal uncle of his uncles, that, as they had met their *death in the fire of* कपिल's anger, ordinary water would not do, but that the ashes must be washed in the holy waters of the Ganges in order that the sons of सगर may go to heaven.

अंशुमान् returned with the horse and the sacrifice of सगर was finished. Neither सगर, nor अंशुमान्, nor दिलीप, the son of अंशुमान्, was able to bring down the Ganges from heaven. भगीरथ was दिलीप's son. भगीरथ was determined upon delivering his ancestors and practised severe austerities at गोकर्ण. He induced the Ganges to come down (which fell on the head of Śiva) and after various adventures (in which भरत's patience and perseverance were tried to the utmost) भरत succeeded in washing the ashes in the holy waters of the Ganges. For the story of सगर, his 60,000 sons, भगीरथ and the descent of the Ganges, see रामायण बालकाण्ड सर्ग 38–44. सगर said to his sons 'यावत्तुरगसंदर्शस्तावत्खनत मेदिनीम्' सर्ग 39. 15, 'श्रुत्वा तद्वचनं तेषां कपिलो रघुनन्दन। रोषेण महताविष्टो हुंकारमकरोत्तदा। ततस्तेनाप्रमेयेण कपिलेन महात्मना। भस्मराशीकृताः सर्वे काकुत्स्थ सगरात्मजाः॥' सर्ग 40. 29–30. The reading नदग्धा रोषात् of N and G is in one way preferable, as it is in accordance with the above extract from the रामायण. अमर्षात् and रोषात् of course mean the same thing. पितृंश्च पितामहान्—भगीरथ's father was दिलीप and the 60,000 sons of सगर were the brothers of दिलीप's grand father असमञ्ज and hence are themselves called पितामहs of दिलीप. The reading पितृंश्च पितामहान् is therefore in accordance with the story in the रामायण. The reading पुरा प्रपितामहान् also is acceptable. The reading पितृन् प्रपितामहान् cannot be accepted, as the sons of सगर were not the प्रपितामहs but were only पितामहs of the father of भगीरथ. The reading ०तापः of N is not bad, it will have to be construed with भगीरथः. The reading क्षपणं would mean 'without minding the fall (*i. e.* reduction) of his body' (on account of severe austerities). The reading उदतीतरत् is preferable to उद्दीधरत् as it is in accordance with the रामायण. 'भगीरथोऽपि राजर्षिर्गङ्गामादाय यत्नतः॥ पितामहान्भस्मकृतानपश्यद्गतचेतनः। अथ तद्भस्मनां राशिं गङ्गासलिलमुत्तमम्। प्लावयत्पूतपाप्मानः स्वर्गं प्राप्ता रघूत्तम॥' बालकाण्ड सर्ग 43. 41, 'तारिता नरशार्दूल दिवं याताश्च देववत्। षष्टिः पुत्रसहस्राणि सगरस्य महात्मनः॥' सर्ग 44. 3. उद्दीधरत् is the aorist of the causal of धृ with उद्. अम्ब (voc. sing. of अम्बा) O mother. 'अम्बार्थनद्योर्ह्रस्वः' पा० 7. 3. 107. स्नुषायां...भव may *you cherish kind thoughts about* सीता *your daughter in law* as अरुन्धती does. See in the 7th Act the words 'जगत्पते रामचन्द्र सर्वमार्येन्द्रदर्शने &c.' (after verse 18). शिव अनुध्यानं यस्याः. What regard अरुन्धती had for सीता we shall learn in the 4th Act (verse 11).

P 16 भरद्वाजेन (तन्नामवृक्षषिणा) आवेदित pointed out by the sage भरद्वाज चित्र वर्त्मनि on the road leading to चित्रकूट चित्रकूट याति इति ब्याथिन् कालिन्दी—'कालिन्दी सूर्यतनया यमुना शमनस्वसा' इत्यमर In अयोध्याकाण्ड सर्ग 54, we see that राम met भरद्वाज near the confluence of the Ganges and the Jumna. 'दश क्रोशा इतस्तात गिरिर्यस्मिन्निवत्स्यसि । 28 चित्रकूट इति ख्यातो गन्धमादनसंनिभ ॥' 29 In सर्ग 55 we read 'तत प्रचक्रमे वक्तु वचन स महामुनि । भरद्वाजो महातेजा राम सत्यपराक्रमम् ॥ 3 गङ्गायमुनयो सन्धिमासाद्य मनुजर्षभ । कालिन्दीमनुगच्छता नदीं पश्चान्मुखाश्रिताम् ॥ 4 अथासाद्य तु कालिन्दीं प्रतिस्रोत समागताम्। तत्र यूय प्लव कृत्वा तरतांशुमतीं नदीम् ॥ 5 ततो न्यग्रोधमासाद्य महान्त हरितच्छदम्। 6 समासाद्य च त वृक्ष वसेदातिक्रमेत वा। क्रोशमात्र ततो गत्वा नील प्रेक्ष्य च काननम्। स पन्थाश्चित्रकूटस्य गतस्य बहुशो मया।' 9 Thus we see that चित्रकूट was a hill about 10 क्रोशs from the confluence of the Ganges and the Jumna to the west सस्पृहम् (स्पृहया सह यथा स्यात् तथा) with longing कथ विस्मर्यते how can (this place) be forgotten? Verse 24 The principal sentence is यत्र (प्रदेशे) त्व अङ्गानि मम उरसि कृत्वा निद्रामवाप्ता—where you went to sleep resting your limbs on my bosom अध्व खेदात् ०मुग्धानि that, on account of the fatigue due to the tramp on the road, were tired, yet charming from their playful movements अलसानि च तानि ललितैः मुग्धानि च सीता had to walk on foot with राम and was therefore tired For ललित, note अमरसिंह 'स्त्रीणा विलासबिब्बोकविभ्रमा ललित तथा। हेला लीलेत्यमी हावा क्रिया शृङ्गारभावजा ॥' क्षीरस्वामी quotes from भरत 'अनाचार्योपदिष्ट स्याल्ललित रतिचेष्टितम्' अध्वनि मार्गे सम्पात गमन तेन खेद तस्मात् The reading अध्वजनित० would mean on account of the fatigue caused by the road (or distance) अशिथिल ..सवाहानि that (limbs) were shampooed by close embraces दृढ संवाहन मैत्र्य Pressing the limbs removes fatigue परिरम्भ embrace परि दुर्बलानि as weak (soft) as a squeezed lotus stalk or fibre मुखे at the entrance विराधसंरोध —the obstruction (caused to us) by the (demon) विराध For the story of विराध, see अरण्यकाण्ड सर्ग 2-4 'अह वनमिद दुर्गं विराधो नाम राक्षस ॥ चरामि सायुधो नित्यमृषिमांसानि भक्षयन् ।' सर्ग 2 12 13 प्रेक्षे रम्यम् I shall see the act of my entering into the southern forest, when the heat was warded off by the umbrella made of ताल leaves held in his own hand by my lord आर्यपुत्रेण स्वहस्ते धृत तालवृन्तेन आतपत्र तेन निवारित आतप यस्मिन् G seems to have read—आत्मनः अक्षिभ्यां दक्षिणारण्यपथिकत्वम्—I shall see with my own eyes my *rôle* of a traveller in the southern forest (painted in the

picture) N reads आत्मन अत्याहित दण्डकिकत्वम्—my rôle of a traveller in the southern forest which was a great misfortune (as it led to her being carried away by रावण)

P 17. Verse 25 तानि well known गिरिनिर्झरिणी mountain stream वैखानसै आश्रिता तरव येषु तानि the trees in which were resorted to by hermits. वैखानस is the same as वानप्रस्थ, as क्षीरस्वामी says 'वनप्रस्थे मवो वानप्रस्थ वैखानसाख्य..' हरदत्त commenting upon गौतमधर्मसूत्र III 2 says 'वैखानसो वानप्रस्थ । विखनसा प्रोक्तेन मार्गेण वर्तते इति । तेन हि स आश्रम प्राधान्येन प्रतिपादित ' From this it seems that a sage called विखनस् had in very ancient times composed a सूत्र work dealing with the duties of वानप्रस्थs and भिक्षुs Pandit Ganapatisastri of Trivandrum has published a Sutra of Vikhanas dealing with the duties of the four Varnas and the four आश्रमs (particularly of hermits) आतिथेय परम येषाम् to whom hospitality is the highest (duty) आतिथेयम्—(अतिथि + ढञ्) 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा० 4 4 104 (अतिथये साधु) यमिन those who have practised the यमs (moral observances) 'ब्रह्मचर्यं दया क्षान्तिर्दानं सत्यमकल्कता । अहिंसाऽस्तेयमाधुर्ये दमश्चेति यमा स्मृता ॥' याज्ञवल्क्यस्मृति III. 313 Five यमs are spoken of in the योगसूत्र II 30 'अहिंसा-सत्य-अस्तेय ब्रह्मचर्य-अपरिग्रहा यमा' The reading शमिन would mean 'those who have subdued their passions' नीवारमुष्टि पचन पाक येषाम्—those who cook a handful of wild rice (i e those who subsist on a handful of rice got by chance). We may also dissolve as नीवारमुष्टिं पचन्तीति ०पचना The affix अन though generally करणवाचक or भाववाचक may sometimes be कर्तृवाचक also. The वानप्रस्थ was allowed to go to a forest with his wife hence to some extent he was a गृही But he had to conform to other rules which distinguished him from a गृहस्थ 'सुतविन्यस्तपत्नीकस्तया वानुगतो वनम् । वानप्रस्थो ब्रह्मचारी साग्नि सोपासनो व्रजेत् ॥ अफालकृष्टेनाग्नींश्च पितॄन्देवातिथीनपि । भृत्यांश्च तर्पयेत् श्मश्रुजटालोमभृदात्मवान् ॥ प्रासादं न्द वा मासान्तेऽपि वा । कुर्वीत वाग्यत ' याज्ञवल्क्यस्मृति III 45–46, 55 (on 45 मिताक्षरा observes 'फालग्रहण कर्षणसाधनोपलक्षणम् । अकृष्टक्षेत्रोद्भवेन नीवारवेणुश्यामाकादिना अग्नींस्तर्पयेत्') अविरला अनोकहा (वृक्षा) तेषा निवहेन निरन्तर (सान्द्र) स्निग्ध नील परिसरारण्य तेन परिणद्धा याली गोदावरी च तया मुखराणि कन्दराणि यस्य (स गिरि)—the valleys of which resound with (the waves or falling waters of) the गोदावरी which is encircled by the forest on the environs which (forest) is blue, glossy and dense with the mass (निवह) of thick trees (growing in it). The mountain had on its slopes dense forests. The गोदावरी ran past it and therefore the valley resounded. राम only saw the picture of the

mountain, the forest and the river and remembered that he had heard the echo from the resounding caves when he had been in जनस्थान अनोकह a tree (अनस शकटस्य अक गतिं हन्ति इति) परिसर verge, environs N reads ॰मुखकन्दर, when we should dissolve (as वीर॰ does) अरण्यपरिणद्धा गोदावरी मुखेषु येषां तानि कन्दराणि यस्य The meaning in that case is 'the caves of which had at their entrance the गोदावरी encircled by &c' सततम् अभिष्यन्दमाने मेघे मेदुरित नीलिमा यस्य whose blueness was heightened by the clouds that were constantly raining मेदुरित is past pass part of मेदुरयति *deno* verb from मेदुर (unctuous, thick) 'सान्द्रस्निग्धस्तु मेदुर' इत्यमर नीलिमा—नीलिमन् is derived from नील by the affix इमन् according to 'पृथ्वादिभ्य इमनिज्वा' पा॰ 5 1 122 जनस्थानस्य मध्य गच्छति इतिवत् standing in the midst of जनस्थान जनस्थानम् a part of the दण्डका forest There is a controversy as to its exact location Some hold that it was near the modern Nasik Others are of opinion that it was much lower down the course of the गोदावरी and was near the mouth than towards its source This very passage occurs word for word in the 5th Act of the महावीरचरित after verse 15 as part of the speech of जटायु *See* रामायण अरण्य॰सर्ग 13 *where* अगस्त्य *directs* राम to go to पञ्चवटी and erect a hermitage there. **Verse 26** स्मरसि do you remember? सुतनु voc (addressed to सीता) तानि अहानि—object of स्मरसि तस्मिन् पर्वते = प्रस्रवणे प्रतिविहिता या सपर्या (पूजा) तया सुखयो (आवयो) those days) of us that were at ease on account of the service (attendance) rendered (by लक्ष्मण) 'पूजा नमस्यापचिति सपर्यार्चार्हणा समा' इत्यमर लक्ष्मणेन is to be connected with प्रतिविहित in the compound प्रति सुखयो This is called एकदेशी अन्वय सरसं नीरं यस्या the waters of which have an agreeable taste The reading सरसतीराम् would mean 'the banks of which are full of water or are charming' सुस्सा उपान्तेषु In the vicinity of the गोदावरी वर्तनानि—movements, mode of living G seems to read वर्तितानि which means the same thing **Verse 27** The principal sentence is (आवयो) रात्रिरेव व्यरंसीत् (न तु जल्पनम्) जल्पतो and स्दोष्णो qualify आवयो to be supplied from the preceding verse किमपि क्रमेण (of us) that were talking at random in a low whisper something (that was indescribable) on account of our great affection (for each other), our cheeks being laid close together राम says he cannot describe what they were then talking of On account of the great love they bore to each other, each eagerly devoured whatever was whispered by the other There was no thread running through all their talk They pursued one topic after another as fancy dictated

अविरलितौ कपोलौ यथा स्यातां तथा (अव्ययीभाव) The reading आसत्तियोगात् (on account of our close proximity to each other) is not so good as the one in the text. The word आसत्तियोगात् constitutes the reason of the rest of the clause. अशिथिल (दृढ) परिरम्भ (आलिङ्गन) तस्मिन् व्यापृत एकैक दो ययो (of us) each arm of whom was engaged in close embrace. The word is दोस् m n, but in the inflections beginning with the acc plu. the word optionally substitutes for itself दोषन् and hence we have दोष्णोः, otherwise we should have had दोषोः. अविदिता गतयामा यस्याः the watches of which passed away without our being conscious of it. याम means 'one-eighth part of the day' 'द्वौ यामप्रहरौ समौ' इत्यमरः. रात्रिरेव व्यरंसीत्—The night itself ended (passed away, but not our conversation) व्यरंसीत्—Aorist परस्मैपद 3rd per sing of रम् with वि. रम् is Atmanepadi but when preceded by वि आ and परि it takes परस्मैपद necessarily 'व्याङ्परिभ्यो रमः' पा 1 3 83. This verse is quoted in the दशरूपक (IV 69) as *an example of सम्भोगशृङ्गार*. *For the story traditionally* narrated with reference to this verse, see Introduction.

पञ्चवटी was a part of the दण्डक forest about two योजनs (20 miles) from अगस्त्य's hermitage. अगस्त्य say to राम इतो द्वियोजने तात बहुमूलफलोदकः। देशो बहुमृगः श्रीमान्पञ्चवट्यभिविश्रुतः॥ तत्र गत्वाऽऽश्रमपदं कृत्वा सौमित्रिणा सह। रमस्व त्वं पितुर्वाक्यं यथोक्तमनुपालयन्॥ स देशः श्लाघनीयश्च नातिदूरे च राघव। गोदावर्याः समीपे च मैथिली तत्र रंस्यते॥' अरण्य० सर्ग 14 13-18. There are some who dispute the claim of the modern पञ्चवटी near Nasik to be the पञ्चवटी referred to in the रामायण. शूर्पणखा-She was the sister of रावण. Seeing the handsome राम, she fell in love with him and asked him who he was and how he came with his wife to the forest in the garb of an ascetic. राम told her all and asked her in jest to marry लक्ष्मण who was without wife. लक्ष्मण said in the same tone that he was a mere *servant of राम and that therefore she should not be the wife of a* servant. She then came back and said to राम that she would devour सीता who was not fit to be his wife and then marry him. When she rushed towards सीता, राम called upon लक्ष्मण to punish her. लक्ष्मण cut off her nose and ears, when she ran away into the forest see अरण्यकाण्ड सर्ग 17-18. शूर्पणखा—'नखमुखात् संज्ञायाम्' पा० 4 1 58 (ङीष् न स्यात्। शूर्पणखा। गौरमुखा। संज्ञायां किम्। ताम्रमुखी कन्या। सि कौ) and 'पूर्वपदात्संज्ञायामगः' पा 8. 4 3. (पूर्वपदस्थान्निमित्तात्परस्य नस्य णः स्यात्संज्ञायां न तु गकारव्यवधाने। द्रुरिव नासिकाऽस्य द्रुणसः। अगः किम्। ऋचामयनं ऋगयनम् (सि कौ).

P. 18 एतावत्ते दर्शनम् *lit* so much only is (my) seeing you, i. e. I shall see you no longer. On seeing शूर्पणखा सीता recollects the incident that she rushed at her formerly to devour her and feels as if she were experiencing the anguish of approaching death. Or we may explain in another way. With the advent of शूर्पणखा began the troubles of राम, which led ultimately to the abduction of सीता by रावण. On seeing शूर्पणखा's picture सीता passes through the train of thoughts associated with her and thinks as if she were going to be carried away. विप्रयोगात् (विरहात्) त्रस्ते (Oh you) who are afraid of separation (from me). चित्रमेतत् this is a picture (and not reality). यथा . त्पादयति be it as it may, a wicked person causes misery (whether actually present or only seen in a picture). हन्त—'हन्त हर्षेऽनुकम्पायां वाक्यारम्भविषादयोः' इत्यमरः. वर्तमान इव as if present. प्रतिभाति seems. **Verse 28.** Construe 'अथ इदं कनक .विधिना पापै रक्षोभि तथा कृतं यथा क्षालितमपि व्यथयति.' Henceforward the wicked demons acted in such a way by means of the deception (practised on राम) in the form of the golden antelope that, though remedied (*lit* washed away), it causes pain. इदं—refers to that part of the picture which depicted the incidents subsequent to the appearance of शूर्पणखा. कनकहरिण एव छद्म (कपट) तस्य विधिना. क्षालित—सम्यक् प्रतिहृत—The reference may be either to the revenge taken by destroying रावण or rather to the fact that सीता had undergone the ordeal of fire as the ultimate consequence of the deception. शून्ये tenantless, void of human beings (particularly of सीता after she was carried away). विकल रोदिति by the deeds of his honour (i. e. राम) in which his senses were overwhelmed (by the sorrow for सीता), even a stone would weep. अपि shows

[illegible]

ing). There is also another reading करुणकरुणे (extremely woeful) which is good. In the last quarter, the poet seems to allude to his own power of making even the stones weep by his forcible and touching treatment of the sentiment of pathos. The demon मारीच, being pressed and threatened by रावण, assumed the form of a golden antelope and wandered about राम's आश्रम. सीता was fascinated by its form. सीता urged राम to pursue the antelope and bring it to her alive or dead. राम went in pursuit, leaving लक्ष्मण behind. राम hit the antelope,

which on dying uttered accents like those of राम crying 'Alas! Oh Sita, Oh, Lakshmana.' On hearing those words, सीता pressed लक्ष्मण to go in search of राम. लक्ष्मण said that the accents were not really those of राम, but that it was a trick of the demon मारीच and that there was none in the world who could bring राम into difficulty. सीता suspecting लक्ष्मण unreasonably, upbraided him so fiercely that he, against his will, went to search for राम. In the absence of लक्ष्मण, रावण came in the form of an ascetic and carried off सीता. See अरण्यकाण्ड सर्ग 42 ff. मम कृते thou wert thus troubled for my sake. निर्वर्ण्य observing closely. साकूतम् with feeling 'आकूतं हृदयं गर्भो मनोभावकूतमाशय ।' क्षीरस्वामी.

P 19 Verse 29 वाष्प tears. त्रुटित &c. like a string of pearls that has snapped asunder. मुक्ता एव मणय तेषां सर। विमर्दः ...ण coming out in a stream rolls on the ground, being shattered to particles. जर्जरा कणा यस्य निरुद्ध भवति your affliction, though suppressed becomes manifest (*lit.* inferrible) to others by the throbbing of the lower lip and nostrils. स्फुरन्त अधर नासापुटौ च यस्य स स्फुर... पु... तस्य भाव ०पुटता तया उन्नेय· Pot. pass. part. of नी with उद्. परैरुन्नेय·—Pot. pass participles are used with the instrumental or genitive of the agents of the action denoted by them 'कृत्यानां कर्तरि वा' पा० 2 3 71 (षष्ठी वा स्यात्). भरेण आध्मात हृदय येन (adj of आवेग) that fills the heart by its weight i e excess. N reads भवति चिरमाध्मात० which means that has made the heart full or heaving for a long time. This is not bad. Verse 30 तत्काल (acc of time) at the time. राम refers to the time when सीता was carried away by रावण. प्रियजन (सीता) तस्य विप्रयोग (विरह) तस्मात् जन्म यस्य स ०जन्मा (adj of दुःखाग्नि) arising from the separation of one dear to me. तीव्र sharp, fierce. प्रति यत्नतया with the desire of retaliation (taking revenge on those who caused the separation). विसोढ endured (past pass. part of सह् with वि) दु:खानलोऽयं मनसि करोति (the fire of sorrow) being again developed (by the sight of the picture) causes pain like an ulcer in the vitals of the heart. राम means that when he was deprived of सीता he patiently bore fierce affliction as he was bent upon avenging himself on those who caused him the sorrow. But at the sight of the picture he was made to feel those painful experiences without there being any compensating idea of expected revenge that could lessen the pain. N reads तत्कालप्रिय० which would mean 'arising from separation at that time of one dear to me. This is not so

happy, as it fails to bring out the contrast between the circumstances of the separation in the past and of its recollection in the present G seems to have read तत्काले, which means the same thing as तत्काल तनोति for करोति comes to the same thing अतिभूमिं गतेन gone to excess रणरणक anxiety, sorrow अन्यत क्षिपामि I shall turn (their attention) elsewhere (i e to another incident) मन्वंतर राजस्य of the king of vultures, who was as old as a मन्वंतर अन्य मनु मन्वंतर (a compound of the मयूरव्यंसक class) समात् पुराण or मन्वन्तरेण पुराण or मन्वंतरेषु पुराण R explains 'मनूनामन्तर अधिकारकाल मन्वन्तरम्। मन्वन्तरपुराणस्य मन्वन्तरप्रवृत्तिसमकाल्सुत्पन्नस्येति यावत्।' According to the Pauranic computation, one year of men is equal to one day of the gods The four युगs are equal to 12000 दिव्य years i e equal to 4320000 human years One thousand cycles of युगs are equal to a day of ब्रह्मा In a day of ब्रह्मा, there are fourteen मनुs So in each मन्वन्तर there are about 71 cycles of the four युगs (1000 divided by 14) The मनुस्मृति says "यत्प्राग्द्वादशसाहस्रमुदित दैविक युगम्। तदेकसप्ततिगुण मन्वन्तरमिहोच्यते॥" I. 79, 'मन्वन्तर तु दिव्याना युगानामेकसप्तति' इत्यमर The first मनु is स्वायंभुव The present is the 7th, वैवस्वत तातजटायुष —as जटायु was the friend of दशरथ, he is referred to as तात चरित्र- हरणम् an illustration of the valorous deeds (of जटायु) चरित्र च विक्रमश्च तयो उदाहरणम् जटायु-दक्षप्रजापति had sixty daughters of whom कश्यप married eight One of these eight was ताम्रा, who gave birth to five daughters one of whom was शुकी The latter s daughter was नता, whose daughter was विनता विनता had two sons गरुड and अरुण जटायु was the son of अरुण, his elder brother being सपाति See अरण्यकाण्ड सर्ग 14 'द्वौ पुत्रौ विनतायास्तु गरुडोऽरुण एव च। तस्माज्जातोऽहमरुणात्संपातिश्च ममाग्रज ।' 32-33 When रावण carried off सीता, जटायु on hearing सीता's wailing, opposed रावण and called upon him to desist from the sin he was committing A fight ensued, in which रावण's chariot was broken by जटायु, रावण, however, cut off with his sword the feet and wings of जटायु who fell mortally wounded Later on when राम returned after killing मारीच and searched in vain for सीता, he saw जटायु on the point of death and was informed by the latter that it was रावण who had carried off सीता. See अरण्यकाण्ड सर्ग 50-51 and 67-68

P 20 निर्व्यूढ स्नेह you carried out to the end your affection for children निर्व्यूढ is the past pass p of वह् with निर् and वि निर्वह् means 'to carry to an end' काश्यप—जटायु is so

called, because, as will appear from the account given above he was a descendant of कश्यप शकुन्त a bird क सम्भव Where can there be the possibility (or birth) of such a good, great and holy being like you? तीर्थंमूतस्य—'निपानागमयोस्तीर्थमृषिजुष्टजले गुरौ' इत्यमर तीर्थम् means 'a person worthy of honour, a teacher' जन

पश्चिमेन to the west of जनस्थान पश्चिमेन governs the genitive in accordance with 'षष्ठ्यतसर्थप्रत्ययेन' पा० 2 3 30 After राम had performed the obsequies of जटायु he went a little to the west of जनस्थान and then to the south After proceeding for three क्रोश's from जनस्थान राम and लक्ष्मण entered क्रौञ्चारण्य Then they proceeded towards the east and passed beyond क्रौञ्चारण्य where near the hermitage of मतङ्ग they met the demon दनु He is described as being without head or neck with a mouth in the stomach and only a single eye on his chest and with arms one *yojana* long राम and लक्ष्मण whom he wished to devour each cut off one of his arms He had been cursed by a sage named स्थूलशिरस् and was to go to heaven when his hands would be cut off He had attacked इन्द्र who threw his वज्र at him whereby his head was sunk into his body and he became a कबन्ध When he was burnt in the funeral pyre he assumed a divine form and told राम that for finding out सीता he must form a friendship with सुग्रीव See अरण्यकाण्ड 69–72 'कबन्धोऽस्त्री क्रियायुक्तमपमूर्धकलेवरम्' इत्यमर दनुश्चासौ कबन्धश्च तेन अधिष्ठित (occupied) कबन्ध म् a headless trunk that retains activity ऋष्यमूक—This was the hill on which dwelt the monkey chief सुग्रीव 'अथवा राम वक्ष्यामि सुग्रीवो नाम वानर । ऋष्यमूके गिरिवरे पम्पापर्यन्तशोभिते । निवसत्यात्मवान्वीरश्चतुर्भि सह वानरै ॥' अरण्य० सर्ग 72 11–12 मतङ्गस्याश्रमपदम्—This seems to have been to the west of the lake पम्पा 'तामतीत्य पम्पायास्तीरमाश्रित्य पश्चिमम् । आश्रमस्थानमतुलं गुह्यं काकुत्स्थ पश्यसि ॥ न तत्राक्रमितु नागा शक्नुवन्ति तदाश्रमे । ऋषेस्तस्य मतङ्गस्य विधानात्तच्च काननम् ॥ मतङ्गवनमित्येव विश्रुत रघुनन्दन ।' अरण्य० 73 29–30 श्रमणा नाम शबरतापसी—She was a devoted attendant of the pupils of मतङ्ग and was extremely devout. When राम and लक्ष्मण came to the आश्रम where she was, she worshipped राम She informed राम that the sages had told her that on welcoming राम as guest she was to go to heaven. She after having worshipped राम, threw herself in fire and went to heaven. 'तेषां गतानामद्यापि दृश्यते परिचारिणी । श्रमणी शबरी नाम काकुत्स्थ चिरजीविनी ॥' अरण्य० 73 26 'तौ दृष्ट्वा तु तदा सिद्धा समुत्थाय कृताञ्जलि । पादौ जग्राह रामस्य लक्ष्मणस्य च धीमत ॥' सर्ग 74 6 The शबरs were a mountain tribe, like the modern Bhils. 'भेदा किरातशबरपुलिन्दा म्लेच्छजातय' इत्यमर श्रमणा—णी a female devotee सिद्ध one who has attained miraculous powers,

ii the 8 सिद्धिs 'अणिमा महिमा लघिमा प्राप्तिः प्राकाम्यमीशिता वशिता । यत्र कामावसायितेत्यष्टधैश्वर्यम् ॥' क्षीरस्वामी Compare महावीर० V 27 'अर्द्ध श्रमणा नाम सिद्धा शबरतापसी । मतङ्गाश्रमवास्तव्या रामा वैषिण्युपागता ॥'. पम्पा—was a lake full of lotuses and other flowers 'तौ पुष्करिण्या पम्पायास्तीरमासाद्य पश्चिमम् । अपश्यतां ततस्तत्र शबर्या रम्यमाश्रमम् ॥' अरण्य० 74 4 पम्पा is said to be the modern Hampi near Bellary in southern India पम्पा अभिधान (नाम) यस्य पद्मयुक्त सर पद्मसर विच्छिन्ना धीरत्व—विच्छिन्ने अमर्षे धीरत्व च यस्मिन् कर्मणि यथा स्यात्तथा (अव्ययी भाव) having given up resentment (against his enemies) and firm ness The reading विसृष्टामर्षधैर्यम् means the same thing प्रमुक्त कण्ठ यथा स्यात्तथा—with a loud cry अत्र किल—किल shows that सीता does not know it personally (as she then was a prisoner in लङ्का) but had only heard from others that राम wept on the पम्पा lake 'वार्ता सम्भाव्ययो किल' इत्यमर Note रामायण 'स तां दृष्ट्वा तत पम्पा राम सौमित्रिणा सह । विललाप च तेजस्वी रामो दशरथात्मज ॥' अरण्य० 75 22 रमणीयमेतत्सर — for a poetic description of the lake, see रामायण अरण्यकाण्ड 73 and किष्किन्धाकाण्डसर्ग 1 Verse 31 एतस्मिन्—in the lake पम्पा मद मुखरा is a compound and qualifies विभागा The construction is एतस्मिन् पुण्डरीका भुवो विभागा अश्रुम्ल्यपिन सन्दृष्टा (मया) कुवलयिन is predicative adjective मदेन मुखरा (ध्वनियुक्ता) मल्लिकाक्षा (हंसविशेषा) तेषा पक्षै व्याधूता (चालिता) अत एव स्फुरन्त (कम्पमाना) उरव दण्डा येषा तानि ०दण्डानि पुण्डरीकाणि (सितकमलानि) येषु—which had white lotuses with broad stalks quivering being shaken by the wings of मल्लिकाक्ष birds that were noisy on account of intoxication मल्लिकाक्ष is a bird that has dark beaks and feet. 'हंसास्तु श्वेतगरुतश्चक्राङ्गा मानसौकस । राजहंसास्तु ते चञ्चुचरणैर्लोहितै सिता । मलिनैर्मल्लिकाक्षास्ते' इत्यमर 'पुण्डरीक सिताम्भोजम्' इत्यमर बाष्पाम्भसा परिपतन उद्गमश्च तयो अन्तराले in the interval of the falling down (of tears that had already arisen) and the coming out (of new ones) कुवलयिन—कुवलयवन्त possessed of blue lotuses 'स्यादुत्पल कुवलयमथ नीलाम्बुजन्म च । इत्यमर भुवो विभागा parts of the spot Compare मालती माधव IX. 14 for the first three lines

The verse says parts of the earth that had white lotuses were seen by me to be possessed of blue lotuses in the interval of the falling of old tears and the rising of new ones What राम means seems to be this —The lake had white lotuses in certain parts of it round which hovered the मल्लिकाक्ष birds with dark beaks and feet राम's eyes being bedimmed with tears, he could not distinguish anything But for a moment when there was a respite from tears, he could snatch a view of things. In that moment, what prominently struck him about the lotuses

was the dark colour of the birds Hence that part of the lake seemed as it covered with blue lotuses. But it is not to be supposed that राम was under any mistake. He knew all along that there were white lotuses, but during those fleeting moments when he could cast a clear glance at them, he caught sight of only the dark hue of the limbs of the birds and not of the white lotuses The student should note the word सत्वरम् Thus it will be seen that there is no भ्रान्तिमानलंकार here as some suppose भ्रान्तिमान् is defined as a figure of speech where one thing is mistaken for another on account of the resemblance between the two. 'भ्रान्तिमानन्यसंवित्तत्तुल्यदर्शने' काव्यप्रकाश X. वीर० gives various farfetched meanings of this verse. आर्यो हनूमान्—R explains 'देव दोर्निर्मथनात् महावीरत्वात् मौर्यीरकारत्वाच्च हनूमत आर्य इति विशेषणम्' चिरात् निर्वृतं जगन्मेदस्य प्रभुदत्त एव गुरुः उपकारः स अस्य अस्ति इति गुरूपकार—Who conferred the great favour i. e freeing the mortal world (from sorrow) which was effected only after a long time Sita refers to the important part played by मारुति in destroying रावण with his hosts of devils. It was हनूमान् who first found out where सीता was. That brought राम to लङ्का for their destruction and thus freed the whole world from the oppression of रावण But the destruction of रावण took a very long time after he commenced to oppress the world, hence चिरनिर्वृत &c Some interpret as follows —The whole world was plunged in sorrow on account of सीता's abduction by रावण हनूमान् found out सीता and then after many months रावण was destroyed and सीता was restored to राम But it seems to us that to take this speech of सीता as referring to her own liberation would not be in keeping with सीता's modesty The reading चिरनिर्विण्ण is good I means 'full of grief for a long time' महान् अनुभावः यस्य अनुभाव majesty, noble bearing

P 21 Verse 32 दिष्ट्या (instru. of दिष्टि used as an adverb) fortunately अञ्जनाया आनन्दं वर्धयतीति वर्धनं अञ्जना was the mother of मारुति कृतिनो वयम् we are blessed. कृतिन्—कृतमनेनास्तीति कृती कृतकृत्य राम says —not only is the world blessed on account of the valour of मारुति as said in a general way by सीता in the preceding sentence but we (राम, सीता, लक्ष्मण) are particularly blessed in having had the assistance of such a benevolent and powerful ally कुसुमिता कदम्बतरवः येषु ताण्डविताः बर्हिणः (मयूराः) यस्मिन्— upon the blossoming कदम्ब trees of which peacocks are dancing. कुसुमानि सञ्जातानि एषाम् इति कुसुमिताः according to 'तदस्य संजातं तारकादिभ्य इतच्' पा० 5. 2. 36 ताण्डवित—ताण्डवं संजातमस्य इति ताण्डवित 'ताण्डवं नृत्त

नाट्य लास्य नृत्य च नर्तने' इत्यमर ताण्डव was a particular kind dance, hence it came to mean dancing in general 'उद्धतकरणाङ्गहारनिर्वर्त्यमारभटीवृत्तिप्रधान गीतकानुमारित्वादादौ तण्डुमुनिना प्रणीत ताण्डवम्' क्षीरस्वामी किं नामधेय (नाम) यस्य स किंनामधेय (बहुव्रीहि) 'नामधेय च नाम च' इत्यमर धेय is affixed to भाग, रूप, and नाम without any change of meaning 'भागरूपनामभ्यो धेय' (वार्तिक on पा० V 4 25) अनुभाव श्री (*adj* of आर्यपुत्र below)—अनुभावश्च सौभाग्य च अनुभावसौभाग्ये ते एव ०सौभाग्यमात्र, अनुभावसौभाग्यमात्र परिशेषो यस्या सा अनुभाव परिशेषा, सा चासौ धूसरा श्री यस्य—with a complexion that was darkened (धूसर), the only thing that remained (of it) being his noble mien (अनुभाव) and his loveliness सुभगस्य भाव सौभाग्यम् त्वया लम्बित supported by you (लक्ष्मण) who were weeping **Verse 33** सोऽय नाम This is that mountain named माल्यवत् fragrant with ककुभ trees (or flowers) 'नदीसर्जो वीरतरुरिन्द्रद्रु ककुभोऽर्जुन' इत्यमर स्निग्ध glossy, shining यस्मिन् नूतन तोयवाह शिखर श्रयति on the top of which a fresh cloud rests माल्यवत् seems to have been a hill near किष्किन्धा and a peak of the प्रस्रवण range 'अभिषिक्ते तु सुग्रीवे प्रविष्टे वानरे गुहाम्। आजगाम सह भ्रात्रा राम प्रस्रवण गिरिम् ॥' किष्किन्धाकाण्ड सर्ग 27 1 In the 28th सर्ग we read 'स तदा वालिन हत्वा सुग्रीवमभिषिच्य च। वसन् माल्यवत पृष्ठे रामो लक्ष्मणमब्रवीत् ॥ एष फुल्लार्जुन शैल येन कैरभिवासित' P 9 It was on this hill that राम had become extremely afflicted on remembering सीता 'इयं हि भार्या सरत प्राणेभ्योऽपि गरीयसीम्। उदयाभ्युदित दृष्ट्वा शशाङ्क स विशेषत ॥ आविवेश न त निद्रा निशासु शयन गतम्। तत्समुत्थेन शोकेन बाष्पोपहतचेतनम् ॥' किष्किन्धा० 27 31–32 आर्येणास्मिन्—लक्ष्मण was going to allude to an incident in राम's life that occurred on माल्यवत् But he was interrupted by राम in the middle of his speech The poet has so arranged that the interruption will cause no break in the metre Some editions, probably disapproving of this interruption in the middle of a पाद, read the third पाद as 'वत्तैनसार्द्धिरम' विरम stop, see notes on स्मरमीत् above (P 29) अत पर हि After this I am not able (to hear what you are going to say) प्रत्यावृत्त come back स that (well known) विप्रयोग विरह पुनरिव—At the sight of familiar spots and incidents in his life, Rāma feels as if he were undergoing the same pangs of separation as he did when he suffered them years ago. पुनरपि is a good reading This sentence suggests to the audience the impending separation असंख्यातानि innumerable उत्तरो त्तराणि wonderful deeds each being more wonderful than the preceding *कर्माणि च तानि आश्चर्याणि च or कर्मसु* आश्चर्याणि प्रत्युत्पन्न दोहद यस्या in whom a longing has been produced.

P. 22. प्रमत्र विहरिष्यामि I shall sport in the groves of trees that are pleasing and deep (dense) R says 'प्रसन्ना श्वाप दाग्निसारनिशाचरोपद्रुतादिराहित्येन निरुपद्रवा'. पवित्र गाङ्गं—पवित्रं निर्मलं शिशिरश्च अवगाहं यस्यास्—a bath in which is holy, pure and cool Some read सौम्य (charming agreeable) for निर्मल Note how सीता's longing is a presentiment of what was to befall her सम्प्रत्येव सन्दिष्टम्—Note the message delivered by अष्टावक्र on p 9 of the text. अस्खलितं सुखं (सुखकरं) च सम्पातं (गमनं) यस्य तत्—The movement of which will not cause jolting and will be comfortable उपस्थापय—causal of स्था with उप—cause to approach, bring युष्मा...गन्तव्यम् you also should come (with me to the Ganges) कठिनं हृदयं यस्याः whose heart is hard. This is a rebuke administered to सीता by राम for her expressly requiring him to come with her राम means that no entreaties from her were necessary to induce him to accompany her In the interesting state in which सीता then was, राम could never have thought of sending her alone without himself एतद्...देव does this also require to be said? (i e you need not expressly have asked me). तेन मे if that be so, then I am pleased वातायनोपकण्ठे in the vicinity of the window वातायनस्य उपकण्ठ तस्मिन् 'वातायन गवाक्ष' इत्यमरः वातस्य अयनं वातायनम् V and Gh read वातायनावर्तके—in the recesses of a window R explains 'वातायन गवाक्ष, आवर्तकं चेत्सारकम्, यत्र स्थिता अन्ये (नान्ये ?) लक्ष्यते तादृश स्थानमित्यर्थ, वातायनस्य आवर्तके वातायनसन्निकृष्टे निभृते स्थाने' सन्निविष्टौ sitting or lying down अपहृता—carried away, overpowered. तेन गमनाय then rest on me closely in order to follow me (to the Ganges when the chariot would be brought) निरन्तरं (अवकाशं) यथा स्यात्तथा इदमिलयं राम, seeing सीता overpowered by sleep, asks her to rest her limbs on his bosom till the time when they both would get into the chariot to fetch which लक्ष्मण had gone K., V and Gh read अत्र शयनाय for अनुगमनाय This seems to be an emendation purposely made. The word अनुगमनाय cannot be well explained and is moreover ominous, as it also means 'the self immolation of a widow on her husband's funeral pile.'

Verse 34 The principal sentence is बाहु अधिकण्ठम् अर्पयाम्—let your arm be placed round my neck. जीवयन्निव (arm) which as if brings life to me समाश्वस्त स्विन्न—साध्वस सवश्च साध्वसश्रमौ ताभ्यां स्वेद तस्य विन्दव विन्दुभि सह इति स- विन्दु (बहुव्रीहि) that has drops of perspiration due to fear and fatigue 'भीतिभी साध्वस भयम्' इत्यमरः- अधिकण्ठम्—कण्ठे अधि इति (अव्ययीभाव) देवेन्द्राश्च ते मयूखा तै चुम्बित (अत एव) स्यन्दी (स्रवन्) चन्द्रमणीनां हार, चन्द्रहारस्येव विभ्रम (शोभा) यस्य—

the grace of which resembled that of a necklace of moonstones that had begun to ooze being touched by the rays of the moon The points of similarity between the arm of सीता and the necklace of moonstones are three, both are fair, both are to be placed round the neck and lastly both had drops upon them, the necklace melted by the touch of lunar rays, while the arm perspired through fear and fatigue सीता was struck with fear when she saw in the picture such fearful scenes as those of the meeting of परशुराम, शूर्पणखा &c एन्दव—from इन्दु इन्दोरयमैन्दव It is a convention of Sanskrit poets that the moonstone oozes when touched by the rays of the moon Note below 'द्रवति च हिमरश्मावुद्गते चन्द्रकान्त' Act VI 12 This verse occurs in the मालतीमाधव VIII 3, where we read समुद्गतात्र्वसस्वेद० तथा कारयन्-making her do so i e placing her arm round his neck किमेतत्—what is this? राम is not able accurately to describe the indescribable sensations he feels on placing Sita s arm round his neck

P 23 Verse 35 विनि मिति वा it is not possible to determine whether it is pleasure or pain शक्य qualifies विकार (emotion) राम says that his emotion is something higher, more exquisite than the ordinary sensations of pleasures and pains. It partakes of the character of the state of bliss (मोक्ष) which transcends all ordinary pleasures and pains प्रमोहो मद nor is it possible to determine whether it is stupor, sleep, spreading (circulation) of poison or intoxication. तव संमीलयति च at each touch of thine a certain emotion that overpowers all my senses bewilders my consciousness and shuts it up परिमूढ इन्द्रियगण यस्मिन् The reading प्रबोध for प्रमोह seems at first sight to be better, as it presents a contrast to निद्रा but if we look at the last two lines, it appears to us that the reading प्रमोह is more in keeping with the words परिमूढेन्द्रियगण and भ्रमयति G seems to have read समोहयति for संमील्यति It is not bad, though it is not as good as the one in the text The reading समुन्मीलयति of V is bad as it is not in keeping with what precedes On चैतन्यम्, वीर० says 'चैतन्यम न्त करणावच्छिन्नचैतन्यम् । जीवचैतन्यमिति यावत् । अद्वैतमतप्रक्रियैदमुक्तम् । मदन्तरा मानमिति फलितोऽर्थ ' स्थिर परम्—You are constant in your favour, what else than this can it be? स्थिर प्रमाद वेषाम् सीता means —though many years have elapsed since our marriage, your love for me is as ardent as it was during the first years after marriage All the emotions that you feel are due to this your love for me, and not to any special virtues

in me. G reads व्यूयतीति किमत्राश्चर्यम् which is a good reading It means 'What wonder is there (that you experience this emotion) since your favour is constant?' The reading of N also may be made to yield the same sense Verse 36 The first two lines and the last are in apposition with सुवचनानि and are predicates म्लानस्य मोहनानि (these sweet words of thine) make the faded flower of life bloom, produce gratification and charm all my senses सरोरुहाक्षि lotus-eyed one (addressed to सीता) कर्णयो अमृतानि कर्णौ रसायनानि they (words) are nectar to the ear and elixir to the mind. The affix अन is generally applied in the sense of करण or भाव, but in the case of विकासनानि, सन्तर्पणानि, and मोहनानि, it is applied in the sense of कर्तृ विकास यतीति विकासनम् Ordinarily विकासनम् would mean विकास 'the state of expanding', but here it means 'what causes to bloom.' जीव-एव कुसुमम् The first two lines occur in मालतीमाधव VI. ९ जगद्धर explains रसायन as 'आप्यते आनीयतेऽनेनेत्ययनम्। रसस्यायन रसाद नम्?' रस means mercury It was believed that mercury, if properly medicated, would prolong life and confer immunity against disease and old age प्रियवद-one who speaks sweet words. The word is formed according to 'प्रियवशे वद खच्' पा० 3 2 38 (प्रियवद । वशवद इति कौ) संविशाव let us lie down. समन्तत round about निरूपयति she searches. किमन्वेष्टव्यम् is it to be sought for? राम means —she heed not search for something to rest upon, she should take rest on his chest N reads अपि सन्देष्टव्यम् which means 'Is it necessary to send a message' (to some servant to bring something to lie down upon). राम means that she need not look about for a bed and if she does not find it, she need not send word to somebody to bring one

P 24 Verse 37. आ समयात् from the time of (our) marriage आ governs a noun in the ablative 'पञ्चम्यपाङ्परिभि' पा० 2 3. 10 (एतै कर्मप्रवचनीयैर्योगे पञ्चमी स्यात्। अप हरे परि हरे ससार। आ मुक्ते ससार। सि कौ) गृहे—when they were in अयोध्या वने—when, after राम's exile in consequence of the boon granted to कैकेयी, they went to the forest तदनु after that (i e after childhood) अनु is a कर्मप्रवचनीय governing a word in the accusative 'कर्मप्रवचनीययुक्ते द्वितीया' पा० 2. 3, 38 (एतेन योगे द्वितीया स्यात्। जपमनु प्रावर्षत्। सि कौ) स्वापहेतु which induced sleep, which put you to sleep. अनु न्यया which has not been resorted to by another woman. उपधानम् pillow (उपधीयते शिर अत्र) नाटयन्ती representing (dramatically) अस्ति एतत् it is so (just as you

say) प्रिय वचन यस्या प्रसुप्तैव—The word एव shows the surprise which राम felt at seeing सीता fall asleep in a short time

Verse 38 This verse contains many examples of the figure of speech called रूपक and is cited by वामन in his काव्यालङ्कारसूत्रवृत्ति under रूपक (IV 3 6) इयं गेहे लक्ष्मी she is the goddess लक्ष्मी (prosperity) (in my house) इयं नयनयो she is the nectar pencil to my eyes अमृत was supposed to be extremely cooling and gratifying A वर्ति (eye-salve) is used for cooling the eye 'वर्तिर्भेषजनिर्माणे नयनाञ्जनलेखयो । गात्रानुलेपनीदीपदशादीपेषु योषिति ॥' इति मेदिनी स्पर्श रस her touch is profuse sandal juice (paste) applied to the body Just as sandal paste causes a cooling sensation and delight so does सीता's touch cause delight to राम 'प्रभूत प्रचुर प्राज्यमदभ्र बहुल बहु' इत्यमर शिशिरमसृण cool and smooth मौक्तिक सर string of pearls 'यष्टिलता सर सरिरित्येकार्था' क्षीरस्वामी किमस्या

ing to सीता is extremely lovable He was going to add that everything was lovable if there were no separation from her But after uttering the word यदि he dwells upon the thought of separation and, instead of continuing the train of thoughts to which he had begun to give expression in the word यदि, he starts a new idea and asserts that separation from सीता cannot be endured, The last line is full of various readings The one adopted by us seems to us to be the best It can be explained in another way also What of hers is not dear if separation from her were extremely bearable But this explanation is not happy and does not account for तु In this latter case we take परम as qualifying सह्य, while in the former, we separate as 'परम् (but) असह्य' V adopts a reading of his own without any mss to support it vi 'यदि पुनरसह्यो न विरह' This reading is no doubt a good one, but being unsupported we have not adopted it The com in V says 'किमस्या न प्रेयो यदि परमसह्यस्तु विरह इति चतुर्थेव पुस्तकेषु पाठो दृश्यते स तु न सङ्गच्छते इति मत्वा पाठान्तर कल्पितम्' There is another reeding 'न प्रेय किमपरमसह्यस्तु विरह' The meaning is —'What of hers is not lovable what else? (nothing further need be said) But as for separation from her, it is unbearable' We have to put a strained construction upon the words किमपरम्, otherwise they would be *meaningless* प्रतीहारी a female doorkeeper भरत defines a प्रतीहारी as 'सन्धिविग्रहसम्बद्ध नानाकार्यसमुत्थितम् । निवेदयन्ति कार्यं या प्रतीहार्यस्तु ता स्मृता ॥' (नाट्यशास्त्र

(24 44.). *The doorkeeper comes to announce the arrival of a* spy of राम. She uses the word उपस्थित which means 'has approached, is impending.' Rama's last thought was about विरह, hence he naturally connects the word उपस्थित with the word विरह that he had uttered last. He thought that प्रतीहारी had come to announce that separation from सीता was impending and therefore, being perturbed, hastened to ask 'अयि क:'. The प्रतीहारी says it is दुर्मुख, the personal attendant of His Majesty (that has approached) and then राम feels relieved. The poet has ingeniously used the word उपस्थित so as to be capable of *being construed either with विरह or दुर्मुख and thereby produces* a startling dramatic effect. In these sentences again the poet foreshadows the separation of राम from सीता that is shortly to follow. This device where words that are applicable in two ways, are interposed to produce a startling result on the mind of one of the characters on the stage while perfectly harmless in another connection, is called पताकास्थानक and is of frequent occurrence in Sanskrit dramas. भरत defines it 'यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते। आगन्तुकेन भावेन पताकास्थानकं तु तत्॥' and instances four varieties of it. The साहित्यदर्पण says 'यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते। आगन्तुकेन भावेन पताकास्थानकं तु तत्॥' VI 45. The साहित्यदर्पण gives a striking example from वेणीसंहार. After the words of दुर्योधन in the 2nd Act 'पर्याप्तनेत्र करभोरु ममोरुयुग्मम्' the कञ्चुकी enters and says 'देव भग्नम्' which becomes connected with the words 'ममोरुयुग्मम्' said by दुर्योधन, while कञ्चुकी meant to say 'भग्नं रथकेतनम्'. In the दशरूपक (III. 18) the verse इयं गेहे together with the words of प्रतीहारी and राम are cited as an example of गण्ड which is defined as 'गण्डं प्रस्तुतसम्बन्धि भिन्नार्थं सहसोदितम्'. The *name दुर्मुख given to the confidential spy is significant,* inasmuch as it would often be his lot to come with an evil look when he had to communicate to राम some evil talk current among the subjects. In the रामायण the spy who tells राम of the scandal is named भद्र. 'ताः कथाः कथ्यन्तां भद्र रमन्ते याः पुरे। काः कथा नगरे भद्र वर्तन्ते विषयेषु च॥ मामाश्रितानि कान्याहुः पौरजानपदा जनाः। किं च सीतां समाश्रित्य भरतं किं च लक्ष्मणम्॥' उत्तरकाण्ड 43. 4-5. भद्र replies 'शुभाः कथाः प्रवर्तन्ते ...' ... महाबाहु प्राञ्जलि सुसमाहितः॥ 12 शृणु राजन् यथा पौराः कथयन्ति शुभाशुभम्। ... हृदये तस्य सीतासम्भोगजं सुखम्। अङ्कमारोप्य तु पुरा रावणेन बलाद्धृताम्॥ 17 अस्माकमपि दारेषु सहनीयं भविष्यति। यथा हि कुरुते राजा प्रजास्तमनुवर्तते॥' 19. 'गूढान्तचारी' means one who attends in the inner apartment of the king. 'कथागार

भुभुजामन्त पुर सादवरोधनम् । शुद्धान्तश्चावरोधश्च' इत्यमर' (शुद्धा उपधाशुद्धा रक्षका अन्ते समीपे यस्य) पौरा (from पुर) citizens जानपदा (from जनपद country) inhabitants of the country as opposed to those who live in the capital. अपसर्प a spy यथार्हवण प्रणिधिरपसर्पश्चर स्पश । चारश्च गूढपुरुषश्च' इत्यमर प्रहित sent The reading पौरजान पदानपसर्पितुम् is not good as the infinitive of सृप् is either सर्प्तुम् or स्रप्तुम् देवीमन्तरेण with reference to the queen (सीता) अन्तरेण in the sense of with reference to or without governs the accusa tive 'अन्तरान्तरेण युक्त' पा० 2 3 4 अचिन्तनीय जनापवादम् unthinkable scandal, अथवा मन्दभाग्यस्य or such is the duty of my unfortunate self मन्द भाग्यं यस्य स तस्य

P 25 उत्स्वप्नायते talks in sleep It is a denominative verb from स्वप्न सैव करोति that very thought of separation which was given rise to by looking at the picture and which produced great anxiety afflicts her in sleep We saw on p. 15 of the text that at the sight of शूर्पणखा in the picture सीता thought as if she were going to be separated from राम That thought of separation persisted even after she fell asleep and caused सीता to start up in sleep saying 'हा आर्यपुत्र कुत्रासि' विरहस भावना (impression) स्वप्न उद्वेग तम् परामृशन् touching passing his hand over **Verse 39** This verse presents great difficulty in construction. We must remember that the predominating thought in Râma s mind at the time when he utters this verse is the deep love of सीता for him and her concern at the thought of separation from him We take अद्वैत as the antecedent to which the following relative clauses containing the words यत्, यत्र, यस्मिन् are to be joined. The words 'भद्रं तस्य सुमानुषस्य' are to be taken as spoken parenthetically Construe एकं तत् सुखदु खयो अद्वैत कथमपि प्राप्यते यत् (अद्वैत) सर्वासु अवस्थासु अनुगतम् &c That perfect identity of happiness and misery is a unique thing (एक) and is sought (and obtained) with difficulty अनु यत् which (अद्वैत) follows (persists) in all conditions (of life) विश्रामो यत्र in which the heart finds rest. जरसा रस the sweetness of which cannot be taken away (even) by old age जरसा (also जरया) in stru sing of जरा कालेना स्थितम् which exists in (the form of) the essence of affection ripened through the passing away of reserve in course of time आवरणस्य अत्ययात् भद्रं तस्य सुमानुषस्य (भवतु) blessed be that good person (who secures such an identity of happiness and misery) When husband and wife ardently love one another, the happiness or sorrow of the one is the

→ happiness or sorrow of the other राम says that he has secured such a loving wife in सीता and fervently hopes (in the words भद्र तस्य सुमानुषस्य) that nothing should intervene to mar the happy union of their hearts When there is such an identity of happiness or sorrow, the heart of the one that is afflicted finds sola e in the love of the other When husband and wife are newly married there is a certain reserve between them, which passes away in course of time. न द्वैतम् अद्वैतम् द्वैतम् division, difference. The reading प्राप्यते can be construed more easily than प्रार्थ्यते and is preferable Instead of taking भद्र तस्य सुमानुषस्य as parenthetical, we may construe as follows —(प्रेम) कथमपि तत् एकं सुखदुःखयो अद्वैतं प्राप्यते तस्य सुमानुषस्य भद्रम् blessed is that good man who secures anyhow that unique identity of happiness and sorrow G gives a farfetched explanation of the last line G takes सुमानुषस्य to mean 'सौजन्यस्य' He construes 'तस्य सुमानुषस्य कथमपि तत् एकं भद्रं प्रार्थ्यते हि' (we anyhow desire a unique blessing upon that goodness). G construes अद्वैतं सुखदुःखयो &c. as five clauses, qualifying तस्य सुमानुषस्य अद्वैतं सुखदुःखयो would then mean 'which (सौजन्य) is the same in happiness or misery' अविज्ञात द्वैतं यस्मिन् Apart from the farfetched meaning placed upon सुमानुष, there is another difficulty in this explanation. We expect a relative word like यत् in the clause अद्वैतं सुखदुःखयो, as we find in the following four clauses. वीर० explains सुमानुषस्य as दाम्पत्यस्य, which also is extremely farfetched The com in V says 'भद्रं तस्य सुमानुषस्य इति सर्वेषु पुस्तकेषु पाठो दृश्यते स च न संगच्छत इति मत्वा तस्येत्यत्र प्रेम इति पदं परिवर्तितम्' Thus the reading भद्रं प्रेम is supported by no authority It may be admitted that the last line becomes simpler if we read भद्रं प्रेम The meaning of the last line then is that unique and auspi ious love of a good person is anyhow sought for' If we read प्राप्यते, then 'that love is obtained with difficulty' With this reading (भद्रं प्रेम &c) the verse becomes well connected with the predominant thought in Rama's mind vi सीता's deep love and her concern at the thought of separation. But there are minor objections even to this reading In the first place, a relative word यत् must be understood in the first clause अद्वैतं सुखदुःखयोः. Further the word भद्रं has no particular propriety, it falls flat It should be noted that in the दशरूपक where this verse occurs (under II, 7) we read 'भद्रं तस्य' and not भद्रं प्रेम The reading अनुगुणम् (favourable) for अनुगतम् is not bad. ब्रूहि लब्धम् say what you have found (learnt).

P 26 विसारिता भद्रेण—राम has made us forget the king दशरथ अर्थवाद एष This is a mere secondary matter or praise. The word अर्थवाद is placed in opposition to विधि They are relative terms विधि is that part of the Vedas which enjoins the performance of a thing not known from any other source For example स्वर्गकामो ज्योतिष्टोमेन यजेत is a विधि An अर्थवाद is a sentence which has no independent purpose of its own, but which is auxiliary to a विधि either by stating the good that would arise from an observance of the विधि or the evil that would result from its non observance or that gives some subsidiary information Hence अर्थवाद comes to mean 'a mere secondary matter, praise' अर्थसंग्रह says 'अज्ञातार्थज्ञापको वेदभागो विधि । प्राशस्त्यनिन्दान्यतरपरं वाक्यमर्थवाद'। तस्य च लक्षणया प्रयोजनवदर्थपर्यवसानम् । तथाहि । अर्थवादवाक्यं हि स्वार्थप्रतिपादने प्रयोजनाभावात् विधेयनिषेध्ययोः प्राशस्त्यनिन्दितत्वे लक्षणया प्रतिपादयति ।' येन धीयते so that it may be remedied प्रतिविधीयते present pass of धा with प्रति and वि कर्णे—दुर्मुख whispered into Rama's ear, as Sita was near, though asleep तीव्र संवेग यस्य the force of which is sharp वागेव वज्र —thunderbolt in the form of words (viz the scandal whispered in राम's ear). आश्वसितु देव may your majesty take courage or be firm Verse 40 धिक्— governs a noun in the accusative or vocative वैदेह्या is to be connected with दूषणम् हा हा उपायै alas! alas! fie upon this stigma applied to सीता consequent upon her dwelling in the house of a stranger, which (दूषण) was wiped off by superhuman means परगृहे वास तेन दूषणम् अद्भुतै उपायै —the reference is to सीता's purification in fire, for which see notes p 9 एतत्तत्=दूषणम् दैवदुर्विपाकात् through the evil development of fate आलर्कं प्रसृतम् has spread in all directions like the poison of a mad dog अलर्कस्य इदम् इति आलर्कम् अलर्क a mad dog 'शुनको भषक श्वा स्यात् अलर्कस्तु स योगित' इत्यमर (स श्वा सञ्जातगरयोगो अन्यते वार्यते दशनभयात् अलर्क उन्मत्त श्वा । क्षीरस्वामी) The po son of a mad d [illegible]

having reflected. सकरुणम् pathetically Verse 41 येनापि केनापि लोकस्याराधन सतां व्रतम् to please the people by any means is the vow of the good यत् (व्रत) पूरितम् which was fulfilled तातेन— दशरथेन मां च प्राणांश्च मुञ्चता—दशरथ had promised two boons to कैकयी She demanded the banishment of राम and the installation of भरत To keep his word, he allowed his dearest son to

go into exile and died in grief for him. But he did not prove false to his word, as he would in that case have incurred the censure of the people N reads तत्प्रतीतम्—it was established मन्वता सन्दिग्न्—This refers to the words 'युक्त प्रजानामनुरञ्जने स्या' p. 10 (text) Verse 42 दत् is to be connected with चरित्रम् दत् चरित्रम् that good and holy mode of conduct that was rendered illustrious (lit. made to shine) by the solar kings, the best among men. सावित्र—derived from सवितृ लोकेषु श्रेष्ठे दीपितम् past pass. p. of the causal of दीप् मलिन् चरित्रे मत्सम्ब धन्यन् *alas, fie upon me, an unfortunate man, if, on account of my* connection (with that family) there should attach to it some foul report कश्मल adj foul, ignominious. परमोहम्—infatuation Note the words of राम in the रामायण 'अकीर्तिर्यस्य गीयेत लोके भूतस्य कस्यचित् ॥ पतत्येवाधमाँल्लोकान् यावच्छब्दः प्रकीर्त्यते । अकीर्तिर्निन्द्यते दैवैः कीर्तिर्लोकेषु पूज्यते ॥ कीर्त्यर्थं तु समारम्भः सर्वेषां सुमहात्मनाम् । अप्यहं जीवितं जह्यां युष्मान्वा पुरुषर्षभाः । अपवादभयाद्भीतः किं पुनर्जनकात्मजाम् ।' उत्तरकाण्ड 45 12–15

P 27 सत्यमेव भवतु यह तेन पवित्रिता वसुन्धरा यया that rendered the earth holy by (conferring upon it) the favour of being born of her राम says that the earth was blessed in having such a daughter as सीता निमिजनकनन्दिनि O daughter of Nimi and Janaka. निमि was son of इक्ष्वाकु and ancestor of जनक He began a सत्र and chose वसिष्ठ as his होता, who asked him to wait for 500 years, as he had no time then The king sat silent and afterwards finished the सत्र with the help of गौतम and others वसिष्ठ cursed him to be विदेह (to be deprived of his body) He cursed वसिष्ठ that he would die. वसिष्ठ was born again as the son of मित्र and वरुण The gods gave निमि a boon, whereby he was placed in the eye of all beings See विष्णुपुराण IV 5, see रामायण उत्तरकाण्ड 57 'नेत्रेषु सर्वभूतानां वायुभूतश्चरिष्यसि ॥ त्वत्कृते च निमिष्यन्ति चक्षूंषि पृथिवीपते । वायुभूतेन चरता विश्रमार्थं मुहुर्मुहुः ॥'. पावकवसिष्ठारुन्धतीभि मङ्गल्य शालं तेन शालते इति ०शालिनी तस्याः सम्बुद्धि—endowed with a character that is praised by fire, वसिष्ठ and अरुन्धती See notes p. 10, where fire says about सीता 'पापमस्या न विद्यते' राममयं जीवितं यस्याः whose life was full of राम (and of nothing else) i e to whom राम was all your life. The reading रामैकजीविते is good and means 'whose sole life was राम' महारण्ये वास तस्मिन् प्रियसखी तातप्रिये who was liked by my father (दशरथ) स्तोकवादिनि who talked little ईदृश परिणाम such an end Verse 43 जगन्ति the worlds. अपुण्या unholy, foul नाथवन्त that have a protector वीर० explains "अह लोकानामभीष्ट, मम त्व नाथा । तथा च 'दशैते तस्य तद्वनम्' इति न्यायेन लोकानामपि त्वमेव नाथिकेत्याशय । यदा त्व मयि आनतयावस्थिता, अह च त्वयि तथावस्थित ।

hearts of राम and सीता beat in unison. Whatever राम thought of doing received the whole-hearted support of सीता and vice versa. But this reading cannot be construed with शकुनिकाम् The reading सौनिके for सौनिक is not good. It would mean 'I expose सीता to death as one would hand over a domesticated bird to a butcher The loc सौनिके would have to be taken in the sense of the dative सौनिकस्तु प्राणिहिंसाजीवनम् तया जीवति इति सौनिक अस्पर्शनीय not fit to be touched किं देवीं दूषयामि why should I defile the queen (by the touch of my body)? It should be remembered that सीता had fallen asleep on राम's chest स्वैरम् and gently 'मन्द्रस्वच्छन्दयो स्वैरं' इत्यमर उन्नमय्य having raised (indeclinable past. part. of the causal of नम् with उद्) Verse 46 मुग्धे O innocent one (or simple one) कर्मचिण्डाल (न तु जात्या) अपूर्वश्चासौ कर्मचण्डाल or अपूर्वकर्मणा चण्डाल who am a very चण्डाल by my unparalleled actions, or who am a strange चण्डाल in my actions (and not by birth) राम says that he has outdone even the worst of चण्डाल's, who would not abandon his own pregnant innocent wife श्रितासि द्रुमम् thou hast resorted to a poisonous tree leading to evil results mistaking it to be a sandal tree दुष्ट विपाक (परिणाम) यस्मात् विपर्यस्त transformed revolutionized जीवलोक the mortal world As long as scandal had not poisoned the cup of their married life, the world was full of hope ambitions and happiness for राम, now that the cup was embittered राम is disgusted with the world and so says विपर्यस्त संप्रति जीवलोक अद्य रामस्य The purpose of राम's life has now come to an end पर्यवसित and अवसित both mean the same thing अवसितम् ended (past p p of सो with अव) असार unsubstantial कष्टप्रायम् abounding in worry अशरण helpless (अविद्यमान शरण यस्य) 'शरण गृहरक्षित्रो' इत्यमर का गति what help is there? Verse 47 दु ख हितम् consciousness has been placed in Rama only for the purpose that he might experience pain मर्माणि उपघ्नन्ति इति॰ पातिन तै वज्रकीलायित is past p p of वज्रकीलायते (वज्रकील इवाचरति) मर्मोप हृदि my life that wounds the vitals acts the part of adamantine nails planted in the heart. राम means that all his life he had bitter experiences and not pleasant ones One would naturally expect that life would depart under such distressing circumstances But unfortunately for राम, life persists even though by continuing to live his heart suffers as much anguish as it would have done if nails of adamant had been driven into it The reading स्थिरे (tenacious) is not bad. It means —my life is tenacious and does not give

-ता in spite of repeated miseries, just as a वज्रकील would tenaciously remain where it was driven भूतधात्री the supporter of beings i e earth त्रिजटा—name of a female demon, who was placed as an attendant on सीता by रावण, when सीता was retained as a captive in the अशोकवनिका She showed great kindness to सीता and induced her companions to do the same. See अरण्यकाण्ड सर्ग 27 'ततः सीतामुपागम्य राक्षस्यो मामदर्शना । पुन परुषमेकार्थमनर्थार्थमथाब्रुवन् ॥ अद्यदानीं तवानार्ये सीते पापविनिश्चये । राक्षस्यो भक्षयिष्यन्ति मांसमेतद्यथासुखम् ॥ 3 सीता त्वाभिरनार्याभिर्दृष्ट्वा सन्तर्जिता तदा । राक्षसी त्रिजटा वृद्धा प्रबुद्धा वाक्यमब्रवीत् ॥ 4 आत्मानं खादतानार्या न सीता भक्षयिष्यथ । जनकस्य सुतामिष्टां स्नुषां दशरथस्य च ॥ 5 स्वप्नो ह्यद्य मया दृष्टो दारुणो रोमहर्षण । राक्षसानामभावाय भर्तुरस्या भवाय च ॥ 6 मर्स्त्सिनानपि यावच्च राक्षस्य किं विवक्षया । राघवाद्धि भयं घोरं राक्षसानामुपस्थितम् ॥ 38 It was on account of these kind offices of त्रिजटा that राम remembered her परिमुषिता हतकेन you are robbed and insulted by the wretched राम सीता was the treasure of which they were going to be robbed In spite of the fact that fire वन्हि and अरुन्धती held सीता in the highest esteem, राम was going to abandon her this was an insult offered to them को नाम हाने who indeed am I that I should call upon them now?

P 29 Verse 48 हि shows 'reason. गृहीत नाम येषाम् पाप्मना—पापेन 'अस्त्री पङ्क पुमान् पाप्मा पाप किल्बिषकल्मषम्' इत्यमर. Rama means —I am so sinful that if I were to take their names, sin belonging to me would as if attach itself to them Verse 49 This verse explains why राम is कृतघ्न and sinful विश्रम्भात् through trust or confidence. लब्धा निद्रा यया नन्वं उन्मुच्य having cast aside आतङ्कन स्फुरित कठोर गर्भ तेन गुरुम् who was heavy on account of the developed foetus that was throbbing through fear 'स्वस्तावदङ्कात्वात् ' इत्यमर The fear referred to is the one that सीता felt at the sight of परशुराम and शूर्पणखा in the picture. क्रव्याद्भ्य to beasts of prey or to राक्षसs 'क्रव्यं मांसादि—राक्षसो '—क्रव्यम् आममांसं अत्ति इति क्रव्याद् according to 'अनेोऽन्ने' पा० 3 2 69 (विट् स्यात् । आममत्ति आमात् । सि कौ) and 'क्रव्ये च' पा० 3 2 69 (असरूपेऽर्थे । क्रव्याद् आममांसभक्षक । सि कौ) निर्घृण cruel. निर्गता घृणा यस्मात् पश्चिम स्पर्श this is the last touch of your lotus like feet by the head of राम The reading अपश्चिम means the same thing as पश्चिम (अविद्यमान पश्चिम यस्य) नैपथ्ये behind the scenes. नेपथ्यम् means 'the room where the actors dress themselves' it must be behind the curtain. 'नेपथ्य तु प्रसाधने । रङ्गभूमौ वेषभेदे' इति हैम . अब्रह्मण्यम् lit what is not good to a ब्राह्मण A ब्राह्मण was a special object of regard in ancient India

and hence the word came to mean 'a heinous act.' It is used as an exclamation in the sense of 'help! help! to the rescue' ब्रह्मणि साधु ब्रह्मण्यम् according to 'तत्र साधु' पा० 4 4 98 न ब्रह्मण्यम् अब्रह्मण्यम् 'अब्रह्मण्यमवध्योक्तौ' इत्यमर This is a fine device. Rāma was brought back to the sense of duty by this cry, when his mind was vacillating **Verse 50** उग्रं तप येषाम् लवणेन त्रासित' frightened by the demon लवण स्तोम body, collection 'स्तोम: स्तोमेऽध्वरे वृन्दे' इत्यमर शरण्य a protector, शरणे साधु The first half of the verse occurs in the उत्तरकाण्ड सर्ग 60 15 अद्यापि—राम wonders how the demons could still frighten the sages, when he had uprooted रावण and his host of राक्षसs यावत् प्रेषयामि I shall certainly send The words यावत् and पुरा, when used with a verb in the present, give it the sense of 'certainty in the future 'यावत्पुरानिपातयोर्लट्' पा० 3 3 4 (यावद्भुङ्क्ते पुरा भुङ्क्ते । निपातावेतौ निश्चय द्योतयत । सि कौ) माथुरस्य—of the lord of मथुरा मथुरा निवास अस्य—माथुर , 'सोऽस्य निवास ' पा 4 3 89 लवण was the son of मधु and कुम्भीनसी sister of रावण मधु had secured from रुद्र an invincible शूल, which was inherited by his son लवण लवण dwelt in मधुवन and troubled the sages His capital was called मथुरा After killing लवण, शत्रुघ्न established a kingdom there on the Jumna See उत्तरकाण्ड 61 70 'इयं मधुपुरी रम्या मधुरा देवनिर्मिता । निवेश प्राप्नुयाच्छीघ्रमेष मेऽस्तु वर प्र ॥ न देवा प्रीतमनसो बाढमित्येव राघवम् । भविष्यति पुरी रम्या शूरसेना न संशय ॥' उत्तरकाण्ड 70 5–6 We shall see in the 7th act that शत्रुघ्न returns after twelve years In the उत्तरकाण्ड, the abandonment of सीता takes place some time before शत्रुघ्न is sent to punish लवण The poet reverses the order here The reason is not quite clear, unless it be this that the poet wanted to create a diversion in Rāma's sad train of thoughts In the रामायण also सीता expresses a wish to see for a day the hermitages of sages again 'अपत्यलाभो वैदेहि त्वय्ययं समुपस्थित ॥ किमिच्छसि वरारोहे काम किं क्रियता तव ॥ स्मित कृत्वा तु वैदेही रामं वाक्यमथाब्रवीत् ॥ तपोवनानि पुण्यानि द्रष्टुमिच्छामि राघव' उत्तरकाण्ड 42 31–33 वत्स भविष्यसि what will you be, being reduced to this condition? राम alludes to her being pregnant and being abandoned alone in a forest as he meant to do श्लाघ्या most commendable अवेक्षस्व look after take care It will be seen in the विष्कम्भक of the 3rd Act and at the end of the 7th that this request was not made in vain. **Verse 51** यत् मङ्गलं and याम् are to be connected with जानकीम् in the preceding sentence. य मङ्गल्म् which (सीता) is the whole auspiciousness of the families (of जनक and रघु) यत्

—(and not या) is used because the predicate is मङ्गलम् याम् is the object of अवाजत the subject of which is 'you (earth) understood (from the preceding sentence). पुत्र दाल दस्ता दु त्वा being deceived by the evil dream She dreamt that she was separated from राम and hence she cried हा सौम्य &c आयपुत्र मये I look upon myself as if I were without my lord सीता though awake was not yet conscious that राम had left the place where she had fallen asleep एकाकिनी alone helpless 'एकाद्याकिनिचास हावे पा० 5 3 5° (चातक्लकौ। एक । एकाकी। एकक । नि कौ) तसे प्रमविष्यामि—I shall become angry with him if when I see him I shall be mistress of my heart This sentence shows how deep सीता's love for राम was She says that whatever resolves she may make to be angry with him on seeing him all such thoughts would vanish and it would be impossible *for her to be angry* आत्मन प्रमविष्यामि with प्र *in the sense* 'to be master of governs the genitive of the object स्फुरति मे गमभार my heavy foetus throbs *Vide* the comment of G on this passage But it seems to us that the criticism of *G looking to the probable age and confidential position of* दुमुख, is not at all justified

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Act II.

The events narrated in this Act occurred as we shall see twelve years after the incidents mentioned in the first Act The scene of this Act is laid in जनस्थान

P 32 स्वागत तपोधनायाः welcome to the female ascetic तप धन येस्या Here the entrance of the तापसी is suggested by these words uttered from behind the curtain. This device is called चूलिका 'अन्तर्जवनिकासंस्थै सूचनार्थस्य चूलिका सा॰दिलदपण VI We shall find later on that this was uttered by a sylvan deity named वासन्ती and that the ascetic was named आत्रेयी अध्वगम्य इव वेष यस्या who was dressed as a traveller अध्वान गच्छति इति अध्वग, 'अध्वनीनोऽध्वगोऽध्वन्य पान्थ पथिक इत्यपि इत्यमर फलानि कुसुमानि च गर्भे यस्य inside of which are fruits and flowers पत्रार्घेण with an offering containing leaves अर्घम् a respectful offering to a god or venerable person it often consists of water alone given in a द्रोण 'अध्यमर्थ्यं पद पाद्याय वारिणि' इत्यमर अर्घ is derived from अर्घ ('मूल्ये पूजाविधावर्घ' इत्यमर) with the affix य, according

to 'पादार्घाभ्यां च' पा 5 4 25 उपतिष्ठते worships me waits upon me For the आत्मनेपद, see notes p 8 A guest was an object of worship in ancient India the first thing on the arrival of a guest was to offer him अर्घ्य 'संप्राप्ताय त्वतिथये प्रदद्यादासनोदके । अन्नं चैव यथाशक्ति सत्कृत्य विधिपूर्वकम् ॥' मनुस्मृति III 99 'अतिथिं किल पूजार्हं प्राकृतोऽपि विजानता । धर्मं जिज्ञासमानेन किं पुनर्यादृशो भवान् ॥' सुन्दरकाण्ड 1 112 निकीर्य having spread (Indecli past part of कृ with नि) The reading निनीय would mean having given' Verse 1 यथेच्छम् at your will to your heart s content (इच्छामनतिक्रम्य—अव्ययीभाव) व = युष्माकम्—The plural is used to show respect सतां भवति the meeting of good persons with the good takes place with difficulty (rarely) through their store of merit यत्किंचि ज्ञानम् whatever is a fit food for austerities (i e for ascetics) न पराधीनमिह व is not dependent on another s will in your case This is another (and a courteous) way of saying 'भवतोऽधीनम्' Verse 2 प्रियप्राया नियम —conduct full of affection, restraint of speech charming on account of modesty विनयेन मधुर The restraint of speech is due to modesty and not to any vow &c प्रकृत्या चय a will naturally benevolent, familiarity that is uncensurable पुरो वा पश्चाद्वा either before or after (acquaintance or friendship is made with them) रहस्य is the subject of विजयते तदिदं विजयते triumphant is this secret (of the conduct) of the good which undergoes no change in sweetness which is free from guile and which is pure अविपर्यासित (विपर्यासमप्राप्त) रस (राग) यस्मिन् अनुपधि—अविद्यमान उपधि (कपट) यस्मिन् तद् अनुपधि (रहस्यम्) 'कपटोऽस्त्री व्याजदम्भोपधयश्छद्मकैतवे' इत्यमर जि is परस्मैपदि, but when preceded by वि and परा, it takes आत्मनेपद necessarily 'विपराभ्यां जे' पा० 1 3 19 कां गच्छामि whom shall I understand your ladyship to be? किं प्रयोजनं यस्य स किंप्रयोजन with what object in view? Verse 3 अगस्त्य प्रमुख येषाम् of whom अगस्त्य is the foremost. अगस्त्य was son of मित्र and वरुण and was born together with वसिष्ठ from a कुम्भ His hermitage was in the south भूयांस many भूयस् is the comparative of बहु उद्गीथविद् — उद्गीथं विदन्ति जानन्ति इति ०विद् those who know the उद्गीथ उद्गीथ here means the syllable ॐ (which is also called प्रणव) ओंकार is a symbol of ब्रह्मन् by repeating the syllable ओम् and by meditating upon it one may in course of time attain to correct knowledge Note मुण्डकोपनिषद् 2 2 4 'प्रणवो धनुः शरो ह्यात्मा ब्रह्म तल्लक्ष्यमुच्यते । अप्रमत्तेन वेद्धव्यं शरवत्तन्मयो भवेत् ॥' 'सर्वे वेदा यत्पदमामनन्ति तपांसि सर्वाणि च यद्वदन्ति । यदिच्छन्तो ब्रह्मचर्यं चरन्ति तत्ते पदं संग्रहेण

—(प्रवीम्योमित्येतद् ॥ एतद्ध्येवाक्षरं ब्रह्म एतद्ध्येवाक्षरं परम् । एतद्ध्येवाक्षरं ज्ञात्वा यो यदिच्छति तस्य तत् ॥' कठोपनिषद् 1 2 15-16 'ओमित्येतदक्षरमुद्गीथमुपासीत' छान्दोग्योपनिषद् I 1 1 तेभ्य अधिगन्तुम् to learn from them. The teacher from whom something is learnt is put in the ablative. 'आख्यातोपयोगे' पा० 1 4 29 निगमान्तविद्या = वेदान्तविद्या निगम means वेद and निगमान्त means वेदान्त 'वणिक्पथ पुरं वेदो निगमा' इत्यमर The वेद is composed of मन्त्र and ब्राह्मण, the last part of the latter being called आरण्यक. The principal उपनिषद्s are contained in the आरण्यकs and form the most important part of them. The उपनिषद्s contain the knowledge of Brahma. The knowledge contained in the Upanishads was called वेदान्तविद्या Note 'वेदान्तविज्ञानसुनिश्चितार्थाः संन्यासयोगाद्यतयः शुद्धसत्त्वाः ।' मुण्डकोपनिषद् 3 2 6 'वेदान्ते परमं गुह्यं पुराकल्पे प्रचोदितम् । नाप्रशान्ताय दातव्यं नापुत्रायाशिष्याय वा पुनः ॥' श्वेताश्वतरोपनिषद् 6 22 वाल्मीकिपार्श्वात् from the side of वाल्मीकि

P 34 यदा तावत् when. पुराणब्रह्मवादी च ब्रह्म ब्रह्म वदतीति ब्रह्मवादिन्—one who expounds the knowledge of ब्रह्म see श्वेताश्वतरोपनिषद् 'ब्रह्मवादिनो वदन्ति । किं कारणं ब्रह्म कुतः स्म जाता जीवाम केन क्व च संप्रतिष्ठा ।' प्राचेतसम्—वाल्मीकिम् He was the 10th son of प्रचेतस् 'प्रचेतसोऽहं दशमः पुत्रो राघवनन्दन ।' उत्तरकाण्ड 96 18 ब्रह्मपारायणाय उपासते wait upon for the thorough exposition of ब्रह्म ब्रह्मपारायणम् पारस्य अयनम् (*lit* going to the other side) 'साकल्यासङ्गवचने पारायणपरायणे' इत्यमर तत्को याम—what is the reason of the trouble of this long journey undertaken by your ladyship? अध्ययनप्रत्यूह obstacle to study इति—shows 'reason' यद्दृशम्—supply प्रत्यूह after it. तत्र = वाल्मीकेः देवताविशेषेण by some particular deity or distinguished deity सर्वप्रकारे अद्भुतम् wonderful in all respects स्तन्य द्वयम् a couple of boys of the age when children are weaned. स्तन्य (mother's milk) तस्य त्याग स मात्रा यस्मिन् स्तन्यत्यागमात्रकम् (बहुव्रीहि) 'मात्रा मात्रा परिच्छेदे अल्पे च परिमाणे सा'. उपनीतम् presented As to the deity presenting the two boys, see 3rd Act p. 56 तत् दारकद्वयम् This is the subject of उपस्नेहयति न स्नेहयति not only do (the boys) excite affection in the innermost hearts of the sages, but of all beings, movable and immovable अन्तर *adj* internal. तत्त्वानि—senses, *feelings*. उपस्नेहयति—*a denominative verb from* स्नेह अपि—introduces a question. अपि कश्चित् does anybody know their names? नाम्न संविज्ञानम् G seems to have read संज्ञानम्, which means 'a sign', also 'knowledge' किल shows that the speaker has no direct knowledge of what she says, but has only *heard* it

from others मरहस्यानि accompanied by miraculous *mantras* (for discharging them against an enemy) For जृम्भकास्त्र see notes p 17 आजन्मसिद्धानि perfect from birth, obtained from the moment of birth चित्र *adj* wonderful. तौ=कुशलवौ धात्रीकर्म परिगृह्य having accepted them (having taken charge of them) beginning from the duties of a nurse. This means that, as the boys were of very tender years वाल्मीकि had to perform even the duties of a nurse for their benefit The reading धात्रीकर्मवस्तुत is not better than the one in the text It means the same thing The word वस्तु is rater superfluous If we read धात्रीकर्म वस्तुत परिगृह्य, the reading yields a good sense and is preferable to ०कर्मेन It would mean having literally (as a matter of fact) accepted the duties of a nurse निवृत्त चौलकर्म येषा तयो —on whom the ceremony of shaving the hair and keeping locks on the head has been performed निर्वृत्त carried out This ceremony was performed in the first or third year of a boy according to family custom 'चूडाकर्म द्विजातीना सर्वेषामेव धर्मत । प्रथमेऽब्दे तृतीये वा कर्तव्य श्रुतिचोदनात् ॥' मनु० II 35 so आश्वलायन in his गृह्यसूत्र says 'तृतीये वर्षे चौल यथाकुलधर्म वा The reading वृत्तचूडं means the same thing (वृत्ता चूडा चूडाकर्म ययो) त्रयीवर्जम्—This is a gerund in अम् combined with the word त्रयी, the meaning being त्रयीं वर्जयित्वा See notes p 1 for an explanation of the gerund in अम् (णमुल्) त्रयी means वेदत्रयी, the three Vedas, ऋग्वेद, यजुर्वेद and सामवेद 'स्त्रियामृक् सामयजुषी इति वेदास्त्रयस्त्रयी' इत्यमर इतरास्तिस्रो ग्राहिता the other three lores (except वेदत्रयी) were thoroughly ground into them Before the उपनयन is performed a द्विज is not entitled to study the Vedas Hence the boys were taught all विद्याs except वेदत्रयी इतरास्तिस्रो विद्या —According to writes on politics a king should study four विद्याs See कामन्दकीयनीतिसार 'आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । विद्याश्चतस्र एवता योगक्षेमाय देहिनाम् ॥ एकैव दण्डनीतिस्तु विद्येत्यौशनसी स्थिति । विद्याश्चतस्र एवैता इति नो गुरुदर्शनम् ॥' II 2 5 6 Therefore, as the त्रयी was not to be studied before उपनयन, the other three were taught to the boys आन्वीक्षिकी (आत्मविद्या) metaphysics वार्ता agriculture, दण्डनीति politics and statecraft कामन्दक includes under त्रयी not only the Vedas but the अङ्गs and पुराणs also 'अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तर । धर्मशास्त्र पुराण च त्रयीदं सर्वमुच्यते ॥' II 13 Some editions read इतरा विद्या (omitting तिस्र) In that case we may explain as above or take the विद्याs to be fourteen, which is the usual number 'पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिता । वेदा स्थानानि विद्याना धर्मस्य च चतुर्दश ॥' याज्ञवल्क्यस्मृति

-I. 3 (4 Vedas, 6 अङ्ग, पुराण, न्याय, मीमांसा and धर्मशास्त्र). सावधानेन—understand वाल्मीकिना, which occurs in the beginning of the speech. सावधान (अवधानेन सह) careful. परिनिष्ठापितौ (were completely finished or established) past pass. p. of a denominative verb निष्ठापयति from निष्ठा or past pass p. of the causal of स्था with परि and नि. The reading परिपाठितौ seems to be an emendation made to avoid the rather strange word परिनिष्ठापितौ. गर्भैका०-नीय having been invested with the sacred thread in the 11th year after conception in accordance with the rites laid down for a क्षत्रिय. गर्भैकादशे. See मनुस्मृति II 36 'गर्भाष्टमेऽब्दे कुर्वीत ब्राह्मणस्योपनयनम्। गर्भादेकादशे राज्ञो गर्भात्तु द्वादशे विशः॥' As लव and कुश were scions of a क्षत्रिय family their उपनयन was performed in the 11th year. क्षात्र—derived from क्षत्र—belonging to the क्षत्रिय tribe. कल्प rites. 'कल्पे विधिक्रमौ' इत्यमरः According to मनुस्मृति II 41–46 a क्षत्रिय-ब्रह्मचारी had मौर्वीमेखला, a रौरवाजिन, a दण्ड of वट or खदिर &c. गुरुणा—वाल्मीकिना. He is called गुरु in accordance with the words of the याज्ञवल्क्यस्मृति 'स गुरुर्यः क्रियां कृत्वा वेदमस्मै प्रयच्छति।' I 34. त्रयीं विद्याम् the (two) boys were taught the lore of the three Vedas. Note 'उपनीय गुरुः शिष्यं महाव्याहृतिपूर्वकम्। वेदमध्यापयेदेनं शौचाचारांश्च शिक्षयेत्॥' याज्ञ० I. 15 Mark the construction. तौ विद्यामधीयाते (primitive); गुरुस्तौ विद्यामध्यापयति (causal) गुरुणा तौ विद्यामध्यापितौ (passive of the causal) अतिदीप्ते प्रज्ञा मेधा च ययोः —whose power of understanding and memory are extremely brilliant अस्मदादेः of persons like me अहं आदिः यस्य सः। सह न हि it is not possible for persons like me to study along with these (brilliant boys). This shows that in ancient times males and females often learnt together at the feet of the same master. **Verse 4** वितरति gives प्राज्ञे to an intelligent (student). न च करोति अपहन्ति वा but he does not put into them nor does he take away (destroy) from them the power of (grasping) knowledge. भवति तद्यथा But as regards the result there is a vast difference between the two, and it occurs this way. प्रभवति शुचिः a pure gem (crystal) can take in an image but not so (a clod of) earth and other like things The reading बिम्बोद्ग्राहे means the same thing as बिम्बग्राहे The reading मृदां चयः would mean 'a heap of earth'. The meaning is that to crown the efforts of a teacher with success there must be a capable student. Compare for the idea underlying the verse, 'पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः। जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य॥' मालविकाग्निमित्र I, 'क्रिया हि वस्तूपहिता प्रसीदति' रघु० 3. 29, 'चीयते बालिशस्यापि सत्क्षेत्रपतिता कृषिः। न शालेः स्तम्बकरिता वप्तुर्गुणमपेक्षते॥' मुद्राराक्षस I.

अथ ,प्रत्यूह is this that obstacle to study (on account of which you left वाल्मीकि's hermitage)? अपर क what is the other (obstacle)? माध्यन्दिनसवनाय—for the midday bath There were three सवनs in the day, प्रात सवन, माध्यन्दिनसवन and तृतीयसवन See छान्दोग्योपनिषद् 'ब्रह्मवादिनो वदन्ति यद्वसूना प्रात सवन रुद्राणा माध्यन्दिन सवनमा दित्याना च विश्वषा देवाना तृतीयसवनम्' 2 24 1, बालकाण्ड 14 'अभिपूज्य तदा हृष्टा सर्वे चक्रुर्यथाविधि। प्रात सवनपूर्वाणि कर्माणि मुनिपुङ्गवा ॥ ऐन्द्रश्च विधिवद्दत्तो राज्ञा चाभिष्टुतोऽनघ । मध्यदिन च सवन प्रावर्तत यथाक्रमम् ॥ तृतीयसवन चैव राज्ञोऽस्य सुमहात्मन ॥' 5-7 सवनम् may mean sacrificial 'rites' or 'bath'. तमसा पत्र went to the rive तमसा This is in accordance with the रामायण After वाल्मीकि heard from नारद the praise of राम, the former went to the river तमसा which was not far from the Ganges 'स मुहूर्ते गते तस्मिन्देवलोक मुनिस्तदा । जगाम तमसातीर जाह्नव्यास्त्वविदूरत ॥ बालकाण्ड 2 3 युग्म रेक one out of two क्रौञ्च (herons) birds that were moving about as husband and wife युग्मेन चरत इति युग्मचारिणी The subject of अभ्युदैरयत् is महर्षि आकस्मिक प्रत्यवभास यस्या that flashed upon him suddenly अव्यतिकीर्णाम् not confused or mixed up (i e free from faults of composition) The reading अव्यतिकीर्णवर्णाम् means 'the letters of which were not confused but were distinctly articulated' आनु परिणताम् that had developed into the अनुष्टुभ metre परिच्छिन्नाम् (for परिणताम्) means that had been measured i e put in the definite shape of अभ्युदैरयत् uttered (Imperfect of ईर् 10th conj with अभि and उद्)

P 36 Verse 5 (हे) निषाद त्वं शाश्वती समा प्रतिष्ठां मा अगम यत् क्रौञ्चमिथुनात् एक काममोहितम् अवधी O you hunter, may you not attain for endless years a firm standing (position), since you killed one out of a pair of क्रौञ्च birds that was smitten by passion शाश्वती समा is accusative of time according to 'कालाध्वनोरत्यन्तसंयोगे' पा॰ 2 3 5 (इह द्वितीया स्यात्) समा a year (used in the plural) प्रतिष्ठा permanence high position, fame, attainment of desired object मा अगम this is not in accordance with पाणिनि 'न माङ्योगे' पा॰ 6 4 74 The augment अ in the case of the Imperfect and the Aorist is omitted when used with मा In order to free this verse from the fault of being un Paninean the commentators have made frantic efforts वीर॰ separates as तु अम (अलक्ष्मीक अविद्यमाना मा लक्ष्मीर्यस्य स अम) गम Some say मा is not that particle मा which is meant by पाणिनि, but it is a distinct one meaning 'न' The verse is also interpreted as applying to राम 'मा लक्ष्मीर्निषीदति अस्मिन् इति मानिषाद यद् यस्मात् क्रौञ्चमि

िथुनात् मन्दोदरागवाह्यपादिक रावण काममोहित अवधी हतवानसि तत्सत्त्व शाश्वती समा अनेकान्सवत्सरान् अद्वितीया प्रतिष्ठामखण्डैश्वर्यानन्दावाप्तिम् अगम प्राप्नुहि' तिलक वत्तक as quoted by तिलक says 'नितरा सादयति पीडयति इति रावण । तस्य सम्बुद्धिर्हे निषाद रावण । यत् यस्मात् क्रौञ्चमिथुनात् । अल्पीभावार्थक्रुञ्चे पचाद्यच् । कुञ्चम् । तत स्वार्थिकोऽण् । क्रौञ्चम् । राज्यक्षयवनवासादिदु खादल्पीभूत यन्मिथुन सीतारामरूप तत्साद्धक सीतारूप यस्मादववधी बधाभ्यधिकपीडा प्रापितवानसि तस्मात्त्व प्रतिष्ठा अत पर मा गम" This verse occurs in बालकाण्ड 2 15 The रामायण itself says that the शोक (sorrow) which वाल्मीकि felt at the death of the bird became transformed into a श्लोक 'पादबद्धोऽक्षरसमस्तन्त्रीलयसमन्वित । शोकार्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा ॥ समाक्षरैश्चतुर्भिर्य पादैर्गीतो महर्षिणा । सोऽनुव्याहरणाद्भूय शोक श्लोकत्वमागत ॥ तस्य बुद्धिरिय जाता महर्षेर्भावितात्मन । कृत्स्न रामायण काव्यमीदृशै करवाण्यहम् ॥ बालकाण्ड 2 18, 40-41 The ध्वन्यालोक has the following कारिका and वृत्ति "काव्यस्यात्मा स एवार्थ तथा चादिकवे पुरा । क्रौञ्चद्वन्द्ववियोगोत्थ शोक श्लोकत्वमागत ॥ विविधविशिष्टवाच्यवाचकरचनाप्रपञ्चचारुण काव्यस्य स एवार्थ सारभूत तथाहि आदिकवेर्वाल्मीकेर्निहतसहचरीविरहकातरक्रौञ्चाक्रन्दजनित शोक एव श्लोकतया परिणत 'मानिषाद &c. (the whole verse quoted)" pp 26-27 चित्रम् It is a wonder that आम्नाया तर this is a fresh advent (*lit* incarnation) of metre other than that (contained) in the Vedas. 'श्रुति स्त्री वेद आम्नाय स्त्रयी धर्मस्तु तद्विधि ' इत्यमर In the Vedas there are various metres such as गायत्री, त्रिष्टुभ्, जगती &c The अनुष्टुभ् is also used in the Veda (as in the पुरुषसूक्त), but rarely The अनुष्टुभ् पाद contains eight letters in the Veda also as it does in post-Vedic literature, but it is not so regular as we find it in the रामायण and other works of classical Sanskrit literature 'श्लोके षष्ठ गुरु ज्ञेय सर्वत्र लघु पञ्चमम् । द्विचतुष्पादयोर्ह्रस्व सप्तम दीर्घमन्ययो ॥' In the classical अनुष्टुभ्, the 5th letter is always short, the 6th always गुरु the 7th in the 2nd and 4th पाद is short and दीर्घ in the 1st and third The other letters may be either short or long In the Vedas even these scanty restrictions are not observed (*e g* in सहस्रशीर्षा पुरुष the 5th letter is *long* and the 6th is *short*). It is therefore that the अनुष्टुभ् as first employed by वाल्मीकि is called नूतन छन्दसामवतार It was a new departure in the employment of the अनुष्टुभ् metre made by वाल्मीकि तेन सम्येन at that time आविर्भूत शब्दब्रह्मण प्रकाश यस्मिन् in whom the light of ब्रह्म in the form of words had manifested itself The eternal ब्रह्म can be understood only through words words are themselves a visible phase of the ever present but invisible all pervading ब्रह्म Hence words are called शब्दब्रह्म In the उपनिषद् it is said that

the Vedas &c are the निश्वसित of ब्रह्म 'अस्य महतो भूतस्य निश्वसितमेतदृग्वेदो &c (बृहदारण्यकोपनिषद् 2 4 10) Note the first verse of the वाक्यपदीय (a grammatical work) 'अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्। विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥' ब्रह्म is often spoken of as the light of lights 'तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति' कठोपनिषद् 2 5 15 भूतानि भावयतीति who creates beings पद्म योनि यस्य स ब्रह्मा. ब्रह्मा is represented as sprung from a lotus in the navel of विष्णु प्रबुद्धोऽसि ब्रह्मणि you are enlightened as to ब्रह्म in the form of speech वाक् आत्मा (रूपं) यस्य अव्याहत चक्षु your poetic (or imaginative) eye will be prophetic and will have unimpeded light. अव्याहत ज्योतिः यस्य The physical eye is impeded by intervening objects, but the eye of imagination can wander forth without let or hindrance ऋषेरिदं आर्षम्—*lit* belonging to a ऋषि i e possessed of superhuman sight, as the sages of the Vedic hymns had प्रतिभैव चक्षु प्रतिभा—the creative faculty of the mind, genius क्षेमेन्द्र in his औचित्यविचारचर्चा quotes from भट्टतौत the following definition of प्रतिभा 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता' (प्रतिभा is such intelligence as is capable of ever fresh flashes) अभिनवगुप्त in his ध्वन्यालोकलोचन (p 29) says 'प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा' The reading प्रातिभं चक्षु means the same thing as प्रतिभाचक्षु The reading चक्षु प्रतिभातु (let your eye shine or appear) is bad आद्य the first It is usual to call वाल्मीकि the first poet and the रामायण the आदिकाव्य Vide G as to this The रामायण itself contains the verse 'आदिकाव्यमिदं चार्षं पुरा वाल्मीकिना कृतम् ॥' उत्तरकाण्ड 128 105 तत्रैव where he had manifested himself to वाल्मीकि अन्तर्हित disappeared The poet here closely follows the रामायण See बालकाण्ड 2 'रामस्य चरितं कृत्स्नं कुरु त्वमृषिसत्तम । 32 वैदेह्याश्च यद्वृत्तं प्रकाशं यदि वा रहः ॥ 34 तच्चाप्यविदितं सर्वं विदितं ते भविष्यति । न ते वागनृता काव्ये काचिदत्र भविष्यति ॥ 35 इत्युक्त्वा भगवान् ब्रह्मा तत्रैवान्तरधीयत ।' 38 प्रथम प्रणिनाय composed the history named रामायण which was among men the first development of its kind of ब्रह्म in the form of words. This means that the रामायण was the first composition of its kind or a historic poem इतिहास—'इतिहास पुरावृत्तम्' इत्यमर ('इति ह आसीदित्येतीतिहासः इतिरेवमर्थे ह किलार्थे' इति क्षीरस्वामी; 'इति ह इति पारम्पर्योपदेशेऽव्ययम्। तदास्ते अस्मिन्निति घञ्. व्याख्यासुधा) रामायणम् (रामस्य अयनं वर्त्म अत्र) The word विवर्त requires explanation and careful attention The poet has used it in this drama again in the third Act and in the sixth In the technical language of the Vedānta philosophy, विवर्त means an illusory appearance presented upon a real substratum *e g* the idea of a

serpent on seeing a rope in the dark The serpent is a विवर्त of the रज्जु The underlying reality is रज्जु, which remains unchanged but the appearance is that of serpent, which is dispelled by *correct knowledge Similarly in the most transcendental sense,* the world is an appearance superimposed upon the one reality viz. ब्रह्म As opposed to विवर्त the word परिणाम (modification or development) means the transformation of a cause into its effect e g दधि is the परिणाम of दुग्ध here milk entirely passes over into the state of दधि and there is no mere illusory appearance 'परिणाममतो नाम वस्तुनो यथावत् स्वस्वरूप परित्यज्य स्वरूपान्तरप्रतिपत्तिस्तथा दुग्धमेव स्वरूप परित्यज्य दध्याकारेण परिणमते विवर्तमात्रस्तु वस्तुन स्वस्वरूपापरित्यागेन स्वरूपान्तरेण मिथ्याप्रतीतिस्तथा रज्जु स्वस्वरूपापरित्यागेन सर्पाकारेण मिथ्या प्रतिभासते ॥' 'अतत्त्वान्यथाप्रथा विवर्त इत्युदाहृत । यथा क्षीर दधि मृद्घट सुवर्ण कुण्डल यथा ॥ अतत्त्वान्यथा तु विवर्तो रज्जुसर्पवत् । निरंशेऽप्यन्तो नास्ति तत्पारिणामन्यनात् ॥ ततो निरंश आनन्द विवर्ता वादिसम्मताम् पञ्चदशी 13 9 10 It seems to us that the author has not used the word विवर्त here in its technical sense He wanted to show off his knowledge of the Vedanta philosophy and uses the word विवर्त because the word ब्रह्म has already been used विवर्त here simply means a modification of words in the form of रामायण The author, we think has no intention to suggest that the रामायण is such an illusory appearance of the word principle as the serpent of the rope. It is not impossible, we must however say, to explain विवर्त even here in its strict technical sense.

P 37 हन्त shows here joy 'हन्त हर्षेऽनुकम्पाया वाक्यारम्भविषादयो' इत्यमर' हन्त ससार —O then this life has been embellished The वनदेवता says that the book will be an ornament of the world. The other reading पण्डित is not happy It means 'the world has grown wiser (by the addition of the रामायण to its stock of literature)' तदवोचम् It was therefore that I said. She quotes her words on p 34 of the text युज्यते—I is proper. विश्रान्तास्मि I am refreshed इत प्रविश्य having entered पञ्चवटी from this place अपि introduces a question in the following clauses. सर्वमेव तथ्यम् all that is as you say Verse 6 स एष वन is the subject of करोति The principal sentence is स एष वनविशेष त्वा प्रत्यक्षमिव करोति कथाश्च ते गृहिणि (कृत्स्न) वत्स वन the collection of trees that were dear to you प्रासङ्गिक कथानाम् that (वन) was the subject of incidental conversations दृश्यमान (वन) being seen by us (now). त्वा करोति (this collection of trees) as it were actually places you before us,

though what remains of you is your name alone. नाम शेष यस्या आत्रेयी, who had come from वाल्मीकि's hermitage, knew about the abandonment of सीता on the skirts of the forest and not having

सीता, आत्रेयी feels as if सीता were present before her in flesh and blood The reading वल्लभबन्धुवर्ग (collection of dear relatives) is not good. We shall have to hold in that case that तपोवन, पञ्चवटी, गोदावरी, प्रस्रवण are called the बन्धुs of सीता by आत्रेयी वासन्ती—The poet has up till now used the word वनदेवता But as the audience has learnt from the preceding speech of आत्रेयी and the reply to it that the name of the वनदेवता is वासन्ती, the poet hereafter uses the name वासन्ती वासन्ती only knew that राम returned to अयोध्या with सीता after the destruction of रावण She was totally in the dark about the events in अयोध्या (viz the scandal among the people and सीता's abandonment) किं दृष्ट्वा what great calamity has befallen queen सीता? अत्याहितम् a great calamity or misfortune 'अत्याहितं महाभीतिः कर्म जीवानपेक्षि च' इत्यमर (अतीव आधीयते स मनसि) न केवलं वादमपि not only a mere calamity but also accompanied by a scandal दैवस्य निपात stroke of fate वासन्ती, the sylvan deity presiding over जनस्थान, where सीता had lived formerly for a long time was a great friend and admirer of सीता and so swooned on hearing the scandal about सीता महाभागा noble woman (महान् भाग यस्या) ईदृशास्ते भाग such is the lot for which you are created निर्माणस्य (जीवितस्य) or निर्माणे भाग अलं त्वया enough of you She means that she wishes to have nothing to do with him any more प्रसाद लक्ष्मणे- लक्ष्मण at the command of राम accompanied सीता who all the while was thinking that she had been sent for a day to fulfil her longing After crossing the Ganges लक्ष्मण with tears in his eyes broke to सीता the fact that he had been ordered by राम to abandon her near वाल्मीकि's आश्रम on account of the scandal among his subjects लक्ष्मण then left her there and returned to अयोध्या See उत्तरकाण्ड सर्ग 44 48 सीता वृत्ति Is there any news as to what became of सीता? आयार्यधर्मीवसिष्ठाध्या अधिष्ठितेषु अधिष्ठित superintended by, headed by. तदा at the time when सीता was abandoned We saw above (p 6 text) that ऋष्यशृङ्ग commenced a sacrifice lasting for 12 years To that sacrifice all except राम and सीता had gone (p 9 of text) संप्रति. सत्रम्—we are told here that the sacri

ficial session lasting for 12 years had come to an end. From this passage we see that between the events narrated in the first Act and those in the second, a period of twelve years had elapsed. विसर्जिता sent back, bidden farewell to. वधूनिरहितान् deprived of (our) daughter in law (सीता) अनुमोदितम् seconded, approved परिशुद्धा वाच —supply आसन् or निपतत् G seems to have read 'वसिष्ठस्यापि श्रद्धा which means 'वसिष्ठ had an inclination'

P 39 स राजा सम्प्रति in what work is that king now engaged? किमारम्भ is another reading क आरम्भ (undertaking) यस्य Mark that वासन्ती does not use the word राम or रामभद्र She resents the treatment meted out to her friend and does not wish to take his name even. She suggests that he is a mere king and that he forgot his duties as a husband in abandoning सीता क आचार यस्य स किमाचार Compare ऊर्ध्वगो जन (text p 33) क्रतु कान्ति he has begun the अश्वमेध sacrifice अश्वमेध (अश्व मेध्यते हिंस्यतेऽत्र) a horse sacrifice In ancient times this sacrifice was performed by kings for progeny, but subsequently for sovereignty A horse was let loose to wander over the earth for one year protected by an army When the horse entered any foreign territory, the king had either to yield or to fight the army After the horse returned at the end of the year the rites were performed amidst great rejoicings. In the बालकाण्ड सर्ग 12 14, a detailed description of the अश्वमेध performed by दशरथ is given. हा धीगम्पि alas fie (upon him), has he married also? Such rites as अश्वमेध were to be performed along with one's wife. As सीता had been abandoned वासन्ती inferred from the fact that राम had begun the अश्वमेध that he must have married some other woman. This gives her a shock and she asks the question 'परिणीतमपि' Compare बालकाण्ड 13 'पत्न्या गता सर्वे यथाशास्त्र यथाविधि । अश्वमेध सह पत्नीभी राजा दाम्पत्यमविशत् ॥ 41 का चारिणि then (if he has not married again) who is the wife co-operating with him in the religious rites in the sacrifice? हिरण्मयी कृति the golden image of सीता (is the सहधर्मचारिणी of राम in the sacrifice). हिरण्मय is derived from हिरण्य with the affix मय used in the sense of विकार. Rama had abandoned सीता not because he himself did not love her or because he had any doubts about her, but as a painful duty towards his subjects. His love had abated not a whit by the lapse of twelve years and still cherishing in his heart his love for one whom he supposed to be dead, he had placed a golden image

of सीता by his side in the place of सीता Verse 7. वज्रादपि कठोराणि harder than even adamant लोकेषु उत्तरा: श्रेष्ठा: लोको वेत्ति who is able to know thoroughly the hearts of extraordinary men? When his duty to his subjects required him to abandon सीता, he made his heart as hard as adamant and abandoned her All the while his heart had a soft corner for सीता, which was shown by his remaining unmarried and placing a golden image of सीता as his सहधर्मचारिणी in the अश्वमेध Compare 'संपत्सु महतां चित्तं भवत्युत्पलकोमलम् । आपत्सु च महाशैलशिलासंघातकर्कशम् ॥' भर्तृहरि The रामायण also mentions the golden image 'काञ्चनीं मम पत्नीं च दीक्षायां ज्ञाश्च कर्मणि उत्तरकाण्ड 91 25 विसृष्ट let loose- वामदेवेन अभिमन्त्रित As वसिष्ठ was in the hermitage of वाल्मीकि, वामदेव became the officiating priest अभिमन्त्रित consecrated by the repetition of *mantras* मेध्य holy fit for a sacrifice उपकल्पिता appointed यथाशास्त्रम् शास्त्रमनतिक्रम्य (अव्ययीभाव) according to the precepts in the sacred books See below the words of लव (after IV 26) 'किं न पश्यथ प्रत्येक शतसंख्या &c' अधिष्ठाता leader लक्ष्मणात्मज In the रामायण, it is लक्ष्मण himself who is sent as the leader of the army accompanying the horse see उत्तरकाण्ड 92 2 'ऋत्विग्भिर्लक्ष्मण सार्धमश्वे च विनियुज्य च' अवाप्त दिव्यानां अस्त्राणां संप्रदाय येन to whom the traditional knowledge of miraculous weapons had been communicated चत्वारि अङ्गानि यस्य तद् चतुरङ्गं, चतुरङ्गं च तद् साधनं च तेन अन्वित accompanied by an army consisting of four arms The four arms are हस्ति, रथ, अश्व and पदात (infantry) 'साधनं मृतसंस्कारे सैन्ये सिद्धौषधे गतौ ।' इति मेदिनी कौतुकम् admiration. कुमार पुत्र what, even prince लक्ष्मण has got a son? हन्त जीवामि now there is life in me She means that on hearing of the sad news about सीता, she thought herself almost dead but on being told that लक्ष्मण's son is a warrior she has derived some comfort मृतं द्वारे having thrown at the royal gate the corpse of his son ओर स्ताडिनम् beating his breast he proclaimed that an evil had befallen a ब्राह्मण ओरस्ताडम्—उरस ताड: (ताडनम्) उरस्ताड: उरस्ताडेन सह यथा स्यात् तथा ओरस्ताडम् (अव्ययीभाव) न रामभद्रे when राम who was full of sympathy was observing his own fault in this (the ब्राह्मण's son's death) saying no premature death can occur amongst the subjects without some fault of the king' राज्ञ अपचार: (misdeed, fault) अन्तरेण (without) governs the accusative. करुणामय—the affix मय shows प्राचुर्य here In the रामायण, it is the ब्राह्मण, whose son met a premature death, who lays all the fault at राम's door 'रामस्य दुष्कृतं किंचिन्महदस्ति न संशय । यथा हि विषयस्थानां बालानां मृत्युरा

—(राज्ञ ॥ राज्ञोदोषैर्विपद्यन्ते प्रजा ह्यविधिपालिताः । असद्वृत्ते हि नृपतावकाले म्रियते जनः ॥ यदा पुरेष्वयुक्तानि जना जनपदेषु च । कुर्वते न च रक्षास्ति तदा कालकृतं भयम् ॥' उत्तरकाण्ड 73 10, 16–17 राम too admits the correctness of the ब्राह्मण's words in सर्ग 76 11 अथ शरद् a heavenly (*lit.* bodiless) voice rose up In the रामायण, it is नारद who tells राम about the cause of the Brahmana boy's death. *Vide* उत्तरकाण्ड 74

Verse 8 वृषलस्तुद्र 'शूद्राश्चावरवर्णाश्च वृषलाश्च जघन्यजाः' इत्यमरः तप्यते (1 A) undergoes severe penance शीर्षं ते his head should be cut off by you. शीर्षच्छेद्य अर्हति इति. 'शीर्षच्छेदाद्यच्च' पा० 5 1 65 (शीर्षच्छेद मिलनर्हति शीर्षच्छेद्य । सि कौ) आनय bring back to life. According to writers on धर्मशास्त्र a शूद्र was not authorized to study the Vedas or to practise तपस्या His only duty was to serve the three higher castes He would have been guilty of अधर्म if he had violated the rules laid down for his class. 'विप्राणामेव शूद्रस्य विशिष्टं कर्म कीर्त्यते । यदतोऽन्यद्धि कुरुते तद्भवत्यस्य निष्फलम् ॥' मनु० 10 123

P 40 इत्युपश्रुत्यैव immediately after hearing this. आकृष्ट कृपाण पाणी यस्य who had a drawn sword in his hand. पुष्पक विमानम् —This was the aerial car of कुबेर which रावण had wrested from him. After रावण's destruction, राम had dismissed पुष्पक and asked it to go to कुबेर and to return to him when he remembered it. See उत्तरकाण्ड सर्ग 41 दिशः are the four principal cardinal points विदिशः the four subquarters, south east, south west, north west and north-east धूमपः *lit* one who drinks smoke *i. e.* inhaling smoke as a sort of penance. 'तस्मिन् सरसि तप्यन्तं तापसं सुमहत्तपः । ददर्श राघवः श्रीमाँल्लम्बमानमधोमुखम् ॥' उत्तरकाण्ड 75 14 For taking in smoke, he must have hung head downwards. अपि नाम—these words are often used in the sense of 'would that, I hope that.' कठोराभून advanced (*i. e.* hot) रामभद्र—Note that वासन्ती softens towards राम

Verse 9 The subject of अर्पयन्ति is कुञ्जरद्रुमाः, the object being गोदावरीम् कण्डूला (कण्डूयुक्ता) ह्रियाना गण्डपिण्डा (कपोलभित्तयः) तेषां कषण तस्मात् आकम्पेन by the shaking due to rubbing (against them) the round and itching temples of elephants सुपार्श्वि कुसुमैः with flowers loosened from their stems by the heat and falling down (by the shaking &c). घर्मेण (निदाघेन) सलिल वपन येषाम् छाया त्वच (an *adj* of द्रुमा)—छायाया मरकिरणाना विष्किरा (शकुनय) तेषां मुखै व्याकृष्टा कीटा यासां ता त्वचो (बहुव्रीहि) त्वचो येषाम् (बहुव्रीहि)—the barks of which had worms drawn out of them by the beaks of birds that were scratching for food in

their shade कूजन्ति डान्तानि कपोतानां कुक्कुटानां च कुलानि येषु on which there are swarms of doves and fowls that are crowing and tired (by the heat) कुलायद्रुमा *trees having nests on them* अपस्किरमाण pr part of कृ (6th conj) with अप कृ is परस्मैपदि but, in the sense of 'joy' 'maintaining oneself', 'making a nest', it takes आत्मनेपद- 'किरतेर्हर्षजीविकाकुलायकरणेष्विति वाच्यम्' वार्तिक स् is prefixed to कृ when preceded by उप in the sense of scratching the ground on the part of quadrupeds and birds on account of हर्ष, जीविका and कुलायकरण 'अपाच्चतुष्पाच्छकुनिष्वालेखने' पा० 6 1 142 (अपाद् किरते सुट् स्यात् । सि कौ) 'सुडपि हर्षादिष्वेव वक्तव्य' वार्तिक (अपस्किरते वृषो हृष्ट कुक्कुटो भक्ष्यार्थी श्वा आश्रयार्थी च । सि कौ) कुलायद्रुमा —कुलाययुक्ता द्रुमा (मध्यमपदलोपी समास like शाकपार्थिव) 'कुलायो नीडमस्त्रियाम्' इत्यमर Mark the alliteration in this verse, especially in the first and fourth lines The figure in the words अर्चन्ति &c is उत्प्रेक्षा विष्कम्भ or-क —is an interlude between the Acts of a drama carried on by one or more characters, who connect the story of the drama and the minor details of the plot that are not represented on the stage by briefly explaining to the audience what has occurred in the intervals of the Acts or what is about to happen in the future. It is of two kinds शुद्ध and सङ्कीर्ण, the former when the persons engaged in it are characters of middling status and the latter when either one or more of them are inferior characters. The साहित्यदर्पण defines it as 'वृत्तवर्तिष्यमाणानां कथांशानां निदर्शक । सङ्क्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शित । मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजित । शुद्ध स्यात्स तु सङ्कीर्णो नीचमध्यमकल्पित ॥' *Here it is* शुद्ध, *as* आत्रेयी and वासन्ती are both मध्यमपात्र. This is a fine विष्कम्भक in its own way, but is inferior to that at the beginning of the 4th Act

P 41 सदय उत्खात खड्ग येन who had drawn out his sword with compassion (and not in wrath) **Verse 10** दक्षिण—The word is purposely used, it means 'right hand' and also 'courteous' राम suggests that his hand though called दक्षिण is really far from being so, being unkind to the शूद्रतापस द्विजस्य शूनस्य शिशो जीवातवे for restoring to life the deceased son of the Brahmana. जीवातवे is really the dative of the Vedic infinitive. Here it is the dative of the noun जीवातु 'जीवातुर्जीवनौषधम्' ('जीवनार्थं एव जीवनरक्षोपाय' इति क्षीरस्वामी) निर्भरेण (पूर्णेन) गर्भेण खिन्ना or निर्भरं गर्भखिन्ना सीता तस्या विवासने पटु तस्य—qualifies रामस्य—who is clever in banishing सीता who was depressed by the fully developed foetus or who was extremely exhausted on account of (the burden of) her foetus. *The reading* दुर्वहगर्भ० is not bad

(It means 'a fœtus that was hard to carry' करुणा से whence (how) can you have pity! As राम had been cruel enough to abandon his own pregnant and innocent wife, his hand would feel no pang in killing a stranger like the शूद्रतापस. कथंचिदकृत्‍ striking (the शूद्रतापस) with difficulty. कृतं कर्म (you) have done an act befitting राम. वीर० says "रामसदृशं कर्म, न तु दशरथसदृशं कर्म। दशरथो ह्यबुद्धिपूर्वं शूद्रतापसवधं कृतवान्। तथा च 'पितुः शतगुणः पुत्रः' इति न्यायेन दोषविषय एव न तु गुणविषय इति सोपहासं इदं व्यज्यते।" कथं विप्रः would that the ब्राह्मण boy be restored to life. राम, though assured by the superhuman voice in the 8th verse, feels a momentary flutter. He killed the शूद्रतापस, but he doubts whether the boy would come to life again. दिव्यपुरुषः—the शूद्रतापस on being killed assumed the from of a divine being. **Verse 11**. दत्तं अभयं येन यमादपि दत्ताभये दण्डधारे त्वयि (loc absolute) you, who have given (extended) safety even against the God of death, being the chastiser (of offenders). ऋद्धिः prosperity (in that from being a शूद्र, he was elevated to the position of a दिव्यपुरुष). The gods say to राम 'यस्मिन्मुहूर्ते काकुत्स्थ शूद्रोऽयं विनिपातितः। तस्मिन्मुहूर्ते बालोऽसौ जीवेन समयुज्यत॥' उत्तरकाण्ड 76. 15. नत—नम् and its derivatives govern the dative and sometimes the accusative of the person or thing saluted. सत्यं सत्यं तपस्या यते इति जानि निधनानि destruction, death. शम्बूक was practising penance for being a god 'शूद्रयोन्यां प्रजातोऽस्मि तप उग्रं समास्थितः। देवत्वं प्रार्थये राम सशरीरो महायशः॥' उत्तरकाण्ड 76. 2. इयम्—the revival of the Brâhmana boy and the prosperity of शम्बूक. परिपाक =फल, fruit, reward. **Verse 12**. यत्र is to be connected with वैराजा नाम लोकाः. It is difficult to distinguish between आनन्द and मोद. But we may accept what वीर० says 'आनन्दा आत्मानुभवजन्याः हर्षाः, मोदाश्च दिव्यविषयानुभवजन्याः हर्षाः' Compare ऋग्वेद IX. 113. 11 'यत्रानन्दाश्च मोदाश्च मुदः प्रमुद आसते' (the accents are omitted by us). The उपनिषद्s speak of ब्रह्म as 'आनन्द' 'आनन्दो ब्रह्मेति व्यजानात्' तैत्तिरीयोपनिषद् 3. 6. पुण्या सम्पद् holy affluence such as the eight सिद्धिs अणिमा &c. quoted on p. 34 of the notes. The reading पुण्यानिम्नवा (पुण्येभ्यः अनिमन्नवः येषां) is an *adj.* of आनन्दा and मोदाः and means 'that spring from religious merit.' It is not a bad reading. वैराजाः शिवाः may those blessed (*auspicious*) *regions of light called* वैराज *be thine*. ध्रुवाः for शिवाः is a good reading and the last half will than mean 'may those regions of light called वैराज be thine for ever' or 'may *those eternal regions of light &c.*' वैराज (from विराज्)—विराज ब्रह्म इमे वैराजाः. लोकाः—There are 14 worlds in all, 7 higher

and 7 lower ones The seven higher ones are भू, भुव, स्व मह, जन, तप, सत्यम् The first three are कृतक (made and destroyed), मह is कृताकृतक, while the last three are अकृतक Those who reach सत्यलोक are never born again They become मुक्त When ब्रह्मा goes to sleep (that is at the end of the कल्प) the first four are destroyed and the last three remain. See विष्णुपुराण II 7 for this तैजसा —तेजोमया

P 42 युष्मत्प्रसाद उपादान कारण यस्य युष्मत्प्र महिमा this greatness (that I have attained) is caused by your favour The reading of V and Gh is good युष्मत्पादप्रसाद उपाय यस्य Compare महावीर० IV where विश्वामित्र says of राम s greatness 'प्रकृष्टपुण्यपरिपाकोपादान एष महिमा' किमत्र तपसा of what use are austerities here? He means that the greatness he has attained to is solely due to the favour of राम and that his austerities have contributed nothing towards that result If राम had not punished him he would not have been able to go to higher regions and would have gone on practising penance as a शूद्र It was believed that when offenders were punished by kings they became pure and went to heaven if they had any previous merit 'राजभि कृतदण्डास्तु कृत्वा पापानि मानवा । निर्मला स्वर्गमायान्ति सन्त सुकृतिनो यथा ॥' मनु० 8 318 अथवा तपसा or my austerities have done a good deal for me **Verse 13** Construe भुवने अन्वेष्टव्य भूतनाथ शरण्य (त्वं) मां वृषलक अन्विष्यन् योजनानां शतानि क्रान्त्वा यद् इह प्राप्त असि स तपसा सप्रसाद that you who are a protector and lord of beings in this world and

tance of four क्रोशs अन्यथा चेत् if it were otherwise (i e if this were not due to तपस्) अयोध्याया from अयोध्या उपगम arrival दण्डका, being a proper name retains its gender, though used in the same case with वने He means that there was no possibility of राम s returning again to दण्डका from अयोध्या, but it was the तपस् of शम्बूक that brought राम from afar to save शम्बूक The way in which दण्डका is pressed on Râma s notice is extremely clever भूतनाथ —राम is here identified with the supreme being This is an anachronism The poet transfers his own feelings to persons who were contemporaries of राम राम himself had no idea that he was an अवतार of विष्णु 'आत्मानं मानुषं मन्ये रामं दशरथात्मजम्' युद्धकाण्ड 117 11 भूतनाथ may also mean 'king' अन्वेष्टव्य—God is to be searched

—for by the whol, world as said in the उपनिषद् 'य आत्मा अपहतपाप्मा सोऽन्वेष्टव्यः स विजिज्ञासितव्यः' बृहदारण्यकोपनिषद् कुरङ्क—क is added in the sense of कुत्सा, according to 'कुत्सिते' पा० ५ 3 74 (कुत्सित अथ अधक । नि कौ) Verse 14 The principal sentence is एते दण्डकारण्यभागाः परिचितभुवः सन्दृश्यन्ते or एते परिचितभुवः दण्डकारण्यभागाः सन्दृश्यन्ते परिचितभुवः being a predicative adjective in the first case and not so in the second The meaning in the first case is 'These regions of the दण्डका forest appear familiar to me (*li* are seen to have grounds that were familiar to me) in the second Here are seen the regions of the दण्डका forest, the grounds of which were once familiar to me क्वचित्—अपरत्र are used in the sense of in one place—in another place or here—there स्निग्ध रूक्षा they (भागाः) are glossy and dark in one place, in another place they are rough (not pleasing to look at) on account of the fearful expanse (of dreary deserts). भीषण आभोग तेन रूक्षा ध्वाने—निरतान् which have at various places (here and there) the quarters noisy with the gurgling sound of rivulets मुखरा ककुभः (दिशः) येषाम् (quali fies भागाः). 'दिशस्तु ककुभः काष्ठा' इत्यमर ककुभ् / निर्झर a spring तीर्थ आश्रम which contain holy places hermitages, hills, rivers, caves and forests तीर्थानि आश्रमाः गिरयः सरित (नद्य) गुहा कान्ताराणि च तीर्थाश्रम—कान्ताराणि तै मिश्राः (भागाः) As parts of the दण्डका forest are being described, to say that the दण्डका forest contained forests is superfluous. Hence कान्तार should be taken to mean difficult paths महारण्ये दुर्गपथे कान्तारं पुनपु सकम्' इत्यमर परिचिता भुवः येषाम् The reading गर्भकान्तारमिश्रा means 'which have forests in the inside of which are holy places, hermitages, hills and rivers.' तीर्थानि आश्रमा गिरयः सरितश्च गर्भे येषां तेषां कान्तारा तै मिश्रा किल is used in the sense of it is reported.'

P 43 Verse 15 दूषण, खर and त्रिमूर्धन् were three राक्षस killed by राम When शूर्पणखा s ears and nose were cut off, she went to her brother खर, who was the generalissimo of the राक्षस in जनस्थान She told him who had treated her in that way and urged him to take revenge on राम and लक्ष्मण खर sent first fourteen राक्षस, when they were killed by राम, खर sent his सेनापति दूषण with 1,4000 राक्षस. All these fared no better Then only त्रिमूर्धन् and खर remained, who also were killed by राम So the reading in the text is in accordance with the रामायण See

अरण्यकाण्ड सर्ग 19—30 for this account 'इति तस्या ब्रुवाणाया चतुर्दश महाबलान्। व्यादिदेश खर क्रुद्धो राक्षसानन्तकोपमान् ॥' अरण्यकाण्ड 19 21 'अभवद्दूषण नाम खर सेनापति तदा ॥ चतुर्दश सहस्राणि मम चित्तानुवर्तिनाम्। सर्वोद्योगमुदारााना रक्षसां सौम्य कारय ॥' सर्ग 22 7—9 The reading 'रक्षसां भीमकर्मणाम्' was probably suggested by the following verse from the रामायण 'चतुर्दश सहस्राणि रक्षसां भीमकर्मणाम्। हतान्येकेन रामेण मानुषेण पदातिना ॥ अरण्यकाण्ड 26 35 ०त्रिमूर्धान —we rather expect त्रिमूर्धा, according to the सूत्र 'द्वित्रिभ्या ष मूर्ध्न' पा० 5 4 115 (आभ्यां मूर्ध्न ष स्याद्बहुव्रीहौ। द्विमूर्ध, त्रिमूर्ध। सि कौ) This verse occurs in महावीरचरित V 13 सिद्धाना क्षेत्र a holy place for those who have attained to the सिद्धि for which see p 34 (notes) The reading सिद्धिक्षेत्र would mean a holy place where the सिद्धि can be secured' मादृशा जात even ordinary persons from the country like me can move about without fear (i e unmolested) अकुतोभय is a compound of the मयूरव्यसकादि class (पा० 2 1 72) नास्ति कुतो भय यस्य न अपि this is not only दण्डका, but also जनस्थान? बाढम्—(ind) assuredly O yes (used in answer to questions) सर्वे हर्षणानि—that make the hair of all creatures stand erect सर्वभूतानां लोमानि हृषयन्तीति ०हर्षणानि The hair on one's body stand erect, when one is extremely frightened The forests are so full of terrors that they cause the hair to stand on end उन्मत्तचण्डश्वापदकुले सङ्कुल नि गिरिगह्वराणि येषा—in which the caverns of mountains are full of crowds of furious and terrible beasts 'सङ्कीर्ण सङ्कुलाकीर्णे' इत्यमर 'गह्वर बिलदम्भयो' इति शाश्वत जनस्थानानि—huge forests on the skirts (पर्यन्त) of जनस्थान जनस्थानस्य पर्यन्ते दीर्घारण्यानि दक्षिणा वन्त ते lie towards the south **Verse 16** The subject is सीमान and ०स्तिमिता, ०स्वना, ०ज्वल, ०श्वस are predicative adjectives of सीमान क्वचित्—क्वचित् in one place—in another place here and there निष्कूज स्वना (the boundaries) are in one place motionless and noiseless and in another place there is the fierce roar of beasts निर्गत कूज (cooing of birds) याभ्य ता, निष्कूजाश्च ता स्तिमिताश्च प्रोचण्ड सत्त्वानां स्वन (शब्द) यासु 'सत्त्वमस्त्री तु जन्तुषु' इत्यमर स्वेच्छया सुप्ता गम्भीरभोगा (गम्भीरा भोगा येषा) च ते भुजगा तेषा श्वास प्रदीप्ता अग्नय यासु in which there are fires kindled by the breaths of serpents that are lying down at pleasure and that have terrible hoods भोग the hood of a serpent 'भोग सुखे स्त्र्यादिभृतावहेश्च फणकाययो' If we read गम्भीरघोर० then dissolve स्वेच्छासुप्ता गम्भीरा घोराश्च भुजगा —serpents that were big (गम्भीर) and terrible If we read गम्भीरघोष० we should

dissolve as गभीरः घोषः येषाम् (serpents) that made a terrible hissing sound, when breathing सीमान्त स्यन्दः the borders have in the bottom of pits a little clear (sparkling) water प्रदरः a crevice, pit. विरल स्वच्छ च अम्भः यासु. सीमन् *f* a boundary यासु=सीमसु यासु अथ पीयते In which (boundaries) is drunk the water of the perspiration of big serpents by the thirsty chameleons. प्रतिसूयक = सरट (मराठी सरडा) according to क्षीरस्वामी अजगर—a huge reptile (अज गिरति भक्षयति इति) **Verse 17** The two चs in the verse show the simultaneous occurrence of the two facts referred to in the two halves of it पूर्व भूत भूतपूर्वः (सुप्सुप समास), भूतपूर्वं खरस्य आलय (निवास) यस्मिन् तत् खरालयम् (*adj.* of जनस्थानम्) which was the former residence of (the demon) खर. प्रत्यक्षा भवामि I see the former events as if they were present (before me). प्रियः आराम (उपवन) यस्याः to whom a grove was dear. आराम usually means a garden prepared by human effort, but here it seems to be used in the sense of a charming cluster of trees 'आराम स्यादुपवनं कृत्रिमं वनमेव यत्' इत्यमर. There is another reading प्रियरामा (प्रियः रामः यस्याः), which is not good as it tells nothing special एतानि कान्ताराणि—These are indeed those forests (in which she formerly diverted herself in my company) किमतः स्यात् what could be more dreadful than this (i e when I see them now without her) There is another reading किमतः कष्टम्, which is equally good It means 'what else can be a stronger example of the fearful' (meaning that this sight of the forests without सीता is the most fearful thing he could witness) **Verse 18.** मधुगन्धिषु—मधुन (पुष्परसस्य) गन्ध अस्त्यासीति मधुगन्धिन् तेषु—that had the fragrance of honey. इति इह भरमत एव सनौ with these wordss she did take delight here (in this forest). एव is emphatic Though सीता was a princess and had to wander with her husband on foot in forests, she felt nothing but delight in the forests when in his company. स्नेह:... तादृश that was the sort of affection she bore to me In the second half of the verse there are numerous readings, of which the one in the text is the best. We notice some of the readings N. has 'इति इव आरमते हायौ' for this reason she, as it were, took *delight here* *In this case* इव *is a mere expletive.* आरमते is present, while we expect the past tense, as सीता in the eye of राम had d ed years ago. Further आरमते is against पाणिनि. रम् preceded by वि, आ and परि takes परस्मैपद necessarily. See notes p 29. V. reads इति च आरमत इव मनौ—and for this reason she as if was

delighted, Here च is an expletive and there is no reason why इव should be used सीता as a matter of fact felt delight even in the forests in राम's company Gh reads इति इव आरमति इव असौ In this case the employment of इव twice hardly gives any sense and moreover आरमति is in the present, when we expect the past Another reading is इति हा रमते सीता—alas! thus does सीता take delight This is a good reading, only we have रमते in the present. But we may explain that away by saying that राम felt as if सीता was then present. There are a few more variants, which do not require detailed examination, they are इति हारम-तैवासौ (this is good, separate इति हा अरमत इव असौ), इति वारमती वासौ, इति चारमतीवासौ When राम came to सीता to inform her that he was going to a forest to fulfil the promise of his father to कैकयी सीता asked to be allowed to follow him and said 'सुखं वने निवत्स्यामि यथैव भवने पितुः । अचिन्तयन्ती त्रींल्लोकांश्चिन्तयन्ती पतिव्रतम् ॥ शुश्रूषमाणा ते नित्यं नियता ब्रह्मचारिणी । सह रंस्ये त्वया वीर वनेषु मधुगन्धिषु ॥' अयोध्याकाण्ड 27 12-13 The poet seems to have combined portions of the above two verses **Verse 19** The subject of अपोहति is प्रियो जनः न पोहति (that person who is loved by another) without doing anything whatever removes pain by (giving) happiness (by mere presence) The mere presence of one loved by us is bliss in itself no active deed need be done राम means to say that he did nothing to cause happiness to सीता yet his mere presence was sufficient to make सीता happy अपोहति—present of ऊहू with अप to remove, destroy तत्तस्य जनः that is some indescribable treasure of a man, i.e. the beloved person that he has got

P 45 तद् अलं therefore enough of these (forests) that (the sight of which) are hard to bear The forests on the skirts of जनस्थान (referred to on p. 43 of the text) could no more be looked at by राम, as they reminded him of the happy days that he had passed there formerly G connects दुःसहे with स्तः (understood) which is unnecessary The reading दुरासदे would mean 'inaccessible' It is not so good as the one in the text. वनानि goes with मध्यमारण्यकानि मद—पर्वतैः—that (forests) are covered with mountains the appearance of which is as soft (pleasing) as the neck of a peacock cooing through intoxication. मदेन कल मयूरः तस्य कण्ठः तद्वद् कोमला छविः येषाम् कण्ठच्छवि is an *adj* of पर्वतैः The mountains being at a great distance had a mellow

blue hue 'शोभा कान्तिर्द्युतिश्छविः' इत्यमरः. अविरल—मण्डितानि—अविरल निविडा नीलबहलच्छाया (नीला बहला च छाया येषां ते ॰च्छायाः) च ये तरुणतरवः तेषां षण्ड तेन मण्डितानि—adorned with rows of young trees which are situated close together and which have dark and abundant foliage. षण्ड—षण्डम्—'अम्बुजादिकदम्बे षण्डमस्त्रियाम्' इत्यमरः असम्भ्रान्तानि विविधमृगयूथानि यस्मिन् where the herds of various kinds of beasts are at ease (free from fear). मध्यमारण्यकानि the forests in the middle. This reading is better than महारण्यानि On p 43 of the text शम्बूक drew the attention of राम to big forests that were on the border of जनस्थान Afterwards he casts his eye still forward and calls upon राम also to do the same. Hence the word मध्यमारण्यकानि as contrasted with प्रत्यन्तपारण्यानि is preferable. महारण्यानि would not serve to distinguish these forests from those already seen, nor to locate them. For पर्यन्ते, some read पर्यन्तैः which is not good It would mean '(forests) that are covered with borders that have &c The reading छायातरु॰ is not good. We may explain as 'छायाप्रधाना तरवः' Verse 20 The principal sentence is इह निर्झरिण्यः वहन्ति (rivulets flow) समद तोयाः (*adj.* of निर्झरिण्यः)—समदाः (मदेन सह बहुव्रीहिः) शकुन्ताः तैः आक्रान्ताः (सङ्कुलाः) वानीरवीरुधः तासां प्रसवाः (पुष्पाणि) तैः सुरभि शीतं स्वच्छं च तोयं यासाम्—the waters of which are clear, cool and fragrant with the flowers of वानीर creepers full of intoxicated birds वानीर—a kind of cane वीरुध् *f* (from रुह् with वि) a creeper 'लता प्रतानिनी वीरुद्गुल्मिन्युलप इत्यपि' इत्यमरः फलभरस्य परिणामः (पक्वता) तेन श्यामाः जम्बूनिकुञ्जाः तस्मिन् स्खलनं तेन मुखराणि भूरीणि स्रोतांसि यासाम्—the many streams of which resound being obstructed (*lit.* stumbling) in the bowers of जम्बू trees that are dark on account of the ripening of their loads of fruit This verse occurs in महावीर॰ V 40 Some read वानीरमुक्त॰ which means '(flowers) that are dropped down by वानीर creepers.' Verse 21. The principal sentence in the first half of the verse is अत्र भल्लूकयूनां अम्बूकृतानि स्त्यानं दधति दधति—third person plural present of धा दधति—कृतानि here the howlings of young bears residing in the caves (of mountains), being heightened by echoes, assume intensity कुहराणि (बिलानि) भजन्ते सेवन्ते इति कुहरभाजः तेषाम् भल्लूकेषु युवानः तेषाम् 'अथ भल्लुके। ऋक्षाच्छभल्लभल्लूका' इत्यमरः अनुरसितं (प्रतिशब्दः) तेन गुरूणि स्त्यानम् (from the root स्त्यै I P A —to increase, spread about) increase अम्बूकृतम्—the noise made at the time of spitting The howlings of bears are increased in their intensity manifold by the reverberations made in

was carried off from राम's cottage in पञ्चवटी जटायु also dwelt near Rāma's cottage in पञ्चवटी, see अरण्यकाण्ड 14 34 'सोऽहं वाससहायस्ते भविष्यामि यदीच्छसि। सीतां च तात रक्षिष्ये त्वयि याते सलक्ष्मणे॥'. We learn from किष्किन्धाकाण्ड सर्ग 27 that प्रस्रवणगिरि was near किष्किन्धा If the identification of पम्पा with Hampi and of पञ्चवटी with modern Nasik be correct, it is impossible that प्रस्रवण could have been visible from पञ्चवटी, as the poet here represents it to be **Verse 25** अस्यैव-प्रस्रवणस्यैव गृध्रराजस्य=जटायुष तस्य अधस्तात्—at the foot of it (शिखर) वय उटजेषु we also lived contented in those huts made with leaves (of trees) यत्र-उटजेषु गोदा वनान्त where there was a charming sylvan spot in which the beauty of the greenish trees was spread (reflected) in the waters of the Godāvarī and where there were birds cooing inside it and therefore noisy पयसि is to be connected with वितत in the compound वितत श्री This is एकदेशी अन्वय वितता श्यामलता अनोकहाना (वृक्षाणां) श्री (शोभा) यत्र अन्त कूजन्त अत एव मुखरा शकुना यत्र वनस्य अन्त उद्देश 'अन्त स्वरूपे निकटे प्रान्ते निश्चयनाशयो। अवयवेऽपि' इति हैम चिरनिवासेन on account of long residence विविध प्रदेशा (supply सन्ति or वर्तन्ते) there are spots which witnessed our various unrestrained confidential dealings विविधा विस्रम्भात् अतिप्रसङ्गा तेषां साक्षिण किमिद रामस्य what is this that has to-day befallen राम? The meaning is that a vast change has come over him **Verse 26** The principal sentence is घनीभूत शोक मा विकलयति The first three lines contain three उपमाs of शोक चिरात् रस like fierce poison circulating about that begins its agonies after a long time Some poisons are extremely deadly but slow in their operation Similarly राम's sorrow had been slowly but surely gathering strength for twelve years The words चिरादेगारम्भी can be construed with शोक also कृत शकल like the piece of a dart that was moved by force coming (suddenly) from some direction संवेग agitation, violent speed. व्रणो गुप्त like an ulcer on which corns had grown and which had again been opened in the vitals of the heart रूढ ग्रन्थि यस्य (externally healed not really) If an ulcer from which pus was coming heals up there is a hard fleshy knot left If pus again forms in it, it causes greater pain घनीभूत नूतन इव my sorrow, becoming intense overpowers me as if it were new. Rāma says that he had been grieving twelve years for सीता That grief had been gaining strength all those years At the sight of पञ्चवटी and the other familiar objects, a climax is reach

ed and grief overpowers him, as if he had just then been separated from सीता The reading चिरोद्वेगारम्भी is not good It means 'that causes despondency after a long time' This cannot be well construed with विरम For प्रचल some read चलित which is good and means the same thing निहित इव for प्रतन इव would mean 'placed inside (the body)' Some read मूर्च्छयति च for नूतन इव, which also is good पूर्वसुहृद my former friends अहो सन्निवेश —Oh, the position of the objects has changed अवस्थित means 'fixed' अनवस्थित means 'unsettled changed' The reading भूमिसन्निवेश is also good it would mean 'the position of the landscape has undergone a change तथाहि for instance **Verse 27** पुरा सरिताम् where formerly there was a stream, there is now the sandy bank of rivers 'तोयोत्थितं तत्पुलिनम्' इत्यमर विपर्यासम् the denseness and thinness of trees have become interchanged This means that the former density of trees has given place to thinness and *vice versa* क्षितिरुह m a tree (क्षितौ रोहति इति) बहो qualifies कालात् बहो चिरम् this forest seen after a long time, I regard as being quite another निवेश द्रढयति the situation of the hills, however confirms (my) idea that it is the same द्रढयति—denominative verb from दृढ राम means that in twelve years the courses of rivers and the appearance of the trees underwent a total change it is only the hills that remained unchanged by the lapse of time क्षेमेन्द्र in his औचित्यविचारचर्चा cites this verse as an example of देशौचित्य and remarks "अत्र बहुभिर्वत्सरैरतिक्रान्तैः शम्बूकवधप्रसङ्गेन दण्डकारण्यं रामः पूर्वपरिचितं पुनः प्रविष्टः समन्तादवलोक्यैव मन्ये 'पुरा यत्र नदीनां प्रवाहस्तत्रेदानीं तटम्', वृक्षाणां घनविरलत्वे विपर्ययश्चिराद्दृष्टं वनमिदमपूर्वमिव मन्ये, पर्वतसन्निवेशस्तु तदेवेतदिति बुद्धिं स्थिरीकरोति।' इत्युक्तं चिरकालविषयपरिवृत्तसंस्थानकाननवर्णनया दृढयत्यौचित्यं देशाश्रयत्वात् परमौचित्यसमुद्द्योतयति।" हन्त alas! पदे तीव्र my affection for पञ्चवटी as if draws me forcibly from this place, though I am avoiding it (पञ्चवटी) पञ्चवट्यां स्नेह सकरुणम् pathetically **Verse 28** यस्याम् and यन्मन्दाकि are to be connected with तां पञ्चवटीं in the latter half of the verse यस्यां गृहे in which I passed those (former well known) days in her (Sītā's) company as in my own house राम says that in पञ्चवटी he was as happy in the company of सीता as he would have been in his own palace at अयोध्या यत्सम्बन्धीयन about which we (राम and सीता) always had long talks (when we came back to अयोध्या) कथाभिरास्यत is an impersonal construction. आस्यत passive Imperfect 3rd per sing of आस् with आ The reading पुन for यथा is not bad In that case we

should stop at नीता and begin a new sentence with पुन The meaning then would be 'and again in our palace (at अयोध्या) we had long talks &c नारिता प्रियतमा (सीता) येन स नारितप्रियतम एक is emphatic राम is ashamed to show his face to पञ्चवटी as he was without सीता, whom he had abandoned without any fault on her part गच्छतु वा or how can (राम) go without honouring (i e visiting) it (पञ्चवटी)

P 49 मत्त from me श्रुतं भवत सन्निधानं येन—who heard of your presence (from me) परिकल्पित विमानात् अवतरणे (अवतरणकाले कर्तव्यम्) मङ्गल यया—who has prepared the auspicious rites to be performed at the time of your getting down from the aerial car In the कादम्बरी we frequently meet with the word अवतरणमङ्गल or अवतरणक अवतरण is a mystic rite consisting in waving cocoa nuts rice mixed with curds and other things over a person and then keeping aside the things so waved where four roads meet. वत्सला affectionate वत्स + affix ल, according to 'वत्सांसाभ्यां कामबले' पा० 5 2 98 (आभ्यां लच्चा स्यात् यथासंख्य कामवति बलवति चार्थे। वत्सल । असल । सि कौ) लोपामुद्रा—wife of अगस्त्य and daughter of a king of विदर्भ The reading आगस्त्यायना would mean 'the descendants of अगस्त्य' आगस्त्यायन would be formed from अगस्त्य according to 'नडादिभ्य फक्' पा 4 1 99 (गोत्र इत्येव । नाडायन । सि. कौ) सम्भावय् honour प्रजविन् *adj* swift 'तरस्वी त्वरितो वेगी प्रजवी जवनो जव ' इत्यमर In the रामायण also, we see that राम went to see अगस्त्य after killing शम्बूक and obtained दिव्याभरण from the sage See उत्तरकाण्ड सर्ग 76 इत पुष्पकम् let your majesty turn the aerial car in this direction गुरु रामस्य excuse for a moment राम's transgression due to regard for elders. उपरोध restraint, hence what causes restraint i e obedience or regard for As राम had to go to see अगस्त्य who was a venerable sage he had to defer his visit to पञ्चवटी Verse 29 गुञ्ज गिरि this is the hill (called) क्रौञ्चावत which is full of the swarms of crows that are silent in the rattling of the clumps of bamboos resounding with the hooting of numerous owls that are making noise in the hollows of bowers कुञ्जा एव कुटीरा, गुञ्जन्त कुञ्जकुटीरेषु कौशिका तेषां घटा (समूहा) तासां घूत्कार, तदन्त कीचका तेषा स्तम्बा तेषामाडम्बरा तै मूकानि मौकुलिकुलानि यस्मिन् कुटीर (from कुटी + affix र) a hut 'कुत्वोशमीशुण्डाभ्यो र' पा 5 3 88 (ह्रस्वा कुटी कुटीर) 'महेन्द्र-गुग्गुलु-उलूक-व्यालग्राहिषु कौशिक ' इत्यमर घटा means properly 'a herd of elephants', here simply 'swarm 'करिणां घटना घटा इत्यमर घूत्कार hooting This is an onomatopoetic word घूत्कारवत्—the

possessive affix इन् is here affixed to कीचक: a bamboo that has holes and rattles when filled with wind. 'वेणवः कीचकास्ते स्युर्ये स्वनन्त्यनिलोद्धताः' इत्यमरः स्तम्ब —a clump of grass, cluster, bunch. 'स्तम्बो गुच्छस्तृणादिनः' इत्यमरः आडम्बर —'the sound of a drum', here sound in general. 'आडम्बरस्तूर्यरवे गजेन्द्राणां च गर्जिते' इत्यमरः. It will be noticed that the commentary separates as स्तम्ब and अडम्बर, which is rendered by it as गर्वरहित But this is not a happy explanation To say that the crows lost their pride and became silent on account of the hooting of owls does not convey anything more than what we understand by saying that the crows remained silent (through fear) on account of the rattling of bamboos blended with the hooting of owls एतस्मिन्॰कौशावते. एतस्मिन् कुम्भीनसाः—On this (hill) serpents, frightened by the notes of the roaming peacocks, move about on the branches of the old sandal trees प्रचलाकिन् *m* a peacock (प्रचलाक: बर्हे अस्यास्तीति) प्रचलताम्—geni plu. of the pr. p of चल् with प्र The serpents though scared by the notes of peacocks do not leave the branches of the sandal trees, but only wriggle about here and there They are so fond of the fragrance of sandal that they cannot leave it even in the presence of death. Peacocks are said to kill serpents. An old sandal tree is much more fragrant than a young one Serpents are said to be very fond of the fragrance of sandal trees कुम्भीनस: a serpent (कुम्भी इव नासिका येषाम्) नासिका becomes नस as the final member of a बहुव्रीहि when not preceded by स्थूल, when the whole compound is a संज्ञा. 'अन् नासिकाया: संज्ञायां नसं चास्थूलात्' पा. 5. 4. 118 The first line of this verse occurs in मालतीमाधव V 19 The student will notice that the verse is full of अनुप्रास (alliteration)

P. 50. Verse 30 एते ते—these words are to be connected with क्षोणीभृत:. एते ...दक्षिणा:—these are those (well known to you) southern mountains the peaks of which are blue on account of the clouds resting on them and in the caverns of which the waters of the गोदावरी make a loud rumbling noise. कुहरेषु is to be connected with the words गद्गदनदत् in the compound गद्गद-. नदत्. This is an example of लुप्तोपमा. गद्गद ...नदत्सरित् गोदावरीवारीणि येषु (*adj* of क्षोणीभृत:). मेघै: आलम्बिता: मौलय: येषां तानि मेघालम्बित मौलीनि (अत एव) नीलानि शिखराणि येषाम् शिखर is the peak of a mountain. मौलि 'the crown of the head,' here 'topmost point of a peak'. वीर॰ explains 'शिखराग्र मौलि: पर्वताग्र शिखरमिति इद भेद:'. क्षोणीभृत् *m*. mountain. अन्योन्य—सङ्गमा:—these are those holy con-

fluences of rivers, where the water is deep, which are boisterous on account of the noise of the waves moving confusedly on account of their dashing against one another अन्योन्यप्रतिघातेन सङ्कुला (निबिडा) चलन्तश्च कल्लोला तेषां कोलाहलै. उत्ताल *adj* ('उद्भट मुत्तालमिति हि सभ्या' क्षीरस्वामी) उद्गतो तालात्—boisterous गभीर पय येषाम् सरितां सङ्गमाः

Act III.

This Act opens with a dialogue between तमसा and मुरला, the presiding deities of two rivers The dialogue serves the purpose of preparing the audience for the meeting of राम and सीता unknown to each other, which is the business of this Act The scene is laid in पञ्चवटी

P 51 किम् सम्भ्रान्तेव why do you appear as if in a hurry? सरिद्वराम् the best of rivers जानास्येव—from this to the end of verse 2 *extends the message sent by लोपामुद्रा to गोदावरी at the hands of* मुरला जानास्येव you already know यथा that वधू प्रभृति from the time of the abandonment of the daughter in law सीता is referred to as वधू by लोपामुद्रा These words are to be connected with the following verse

Veres 1 अनिर्भिन्नो . रस the pathetic condition of Râma, not manifested (to others) on account of the profundity (*of* राम), but causing him intense torment inside, is like the boiling (of some drug) in a closed vessel. पुटपाक a particular method of preparing drugs, in which the various ingredients are *put in a* vessel covered with a plaster of clay or wrapped up in the leaves of some tree which are then covered up with a plaster of clay and the whole is then roasted in fire प्रतीकाश means 'resembling' 'साधारण समानश्च स्युरुत्तरपदे त्वमी । निभसङ्काशनीकाशप्रतीकाशो पमादय' इत्यमर In the पुटपाक, the ingredients inside the closed vessel undergo great heat and are in a ferment. But as the plaster of clay and the vessel intervene, all this heat is hidden and not manifest to the eyes of the people Similarly Râma's sorrow is not manifest to the people, because being a *person of profound mind*, he does not communicate to others what he feels nor does he allow others to see what havoc is made by deep-seated sorrow in his heart. The torment is all the same excessive though not seen अन्तर्गूढ घना व्यथा यस्य The reading in the

text is preferable to अनिर्भिन्नगभीरत्वात् This latter means 'on account of its being unmanifested and deep' It may also mean 'on account of the fact that his profundity was not overpowered.' तेन goes with एसन्नानेन तयापिप' इत्यत तस्मिन् कष्टस नितान्, विनिपाता नन्म दस तेन नया-- जमना(*adj* of ०सन्तानेन) which arose from the befalling of a calamity on a person so dear (as सीता was). She refers to the abandonment of सीता on account of popular scandal. प्रकृ गतेन gone to excess दीर्घ न्तानेन by the long continuity of grief The reading एसन्तापेन is not so good as ०सन्तानेन कम्पित हृदयम् my heart trembles as it were together with its fastening i e my heart is shaken to its lowest depths N reads कुसुमसमवन्धनम् the support of which is (frail) like the stem of a flower प्रतिनिवर्तमानेन returning (to अयोध्या after killing शम्बूक in the दण्डक forest) नियतम् and surely वधू साक्षि that witnessed his confidences in the company of the daughter in law (सीता) निसर्गधीरस्य firm by nature 'स्वरूप न स्वभावश्च निसर्ग श्च' इत्यमर अतिगम्भीर आभोग यस्य स अति भोग शोक तेन य क्षोभ तस्य सर्वेगात् on account of the force of the agitation due to sorrow that is of vast extent. पदे पद at each step महान्ति भद्रम्य great occasions for calamities are to be feared in the case of dear राम प्रमाद carelessness, hence danger or calamity तया भवितव्यम् you must be attentive **Verse 2** The principal sentence in this verse is मोहे मोहे रामभद्रस्य जीव वीचीवातै तव—you should refresh (gladden) the soul of Rama on each occasion that he faints by the breezes (wafted) from your waves. शीकरक्षोदा (चूर्ण) तै शीता तै cool with the particles of the spray 'शीकरोऽम्बुकणा स्मृता' इत्यमर आकर्षणात् drawing with them (charged with) the fragrance of the filaments of lotuses. 'किञ्जल्क केसरोऽस्त्रियाम्' इत्यमर मन्द प्रेरितै that (breezes) are set in motion very gently वीर० has the following instructive note 'अत्र स्वैरमित्युक्त्या सुरभिशीतलमृदुवाता अपि विरहिणामनपकारिण इति न शङ्क्यम् । विरहिणा वैतन्यदशायामेव दुःसहा इमे मूर्छितानां तु प्राणप्रतिष्ठापनकरा एव । नातस्त्वयातिशङ्का कार्येति व्यज्यते ।' The word इति in तवेति marks the close of the message sent by लोपामुद्रा to गोदावरी through मुरला

P 52 दाक्षिण्यम्—दक्षिणस्य भाव—attention, courtesy उचित —स्नेहस्य It is but proper that attention should be shown where there is affection i e it is but proper that a person like लोपामुद्रा who has great affection for राम should be careful to look after राम s well being and comfort सन्नीत सन्निहित But to day there is at hand a radical means of refreshing dear राम

मौलिक—मूलादागत according to 'तत आगत' पा० 4 3 74 उपकण्ठ neighbourhood. परि लक्ष्मणे when लक्ष्मण returned after abandoning (सीता) प्राप्त प्रसववेदना येन (adj of आपन्नम्) अति वेगात् on account of the vehemence of her great sorrow आत्मानम्—mark the reflexive use of the word आत्मानम् here. दारक सुता she gave birth to two sons अभ्युपपन्ना favoured रसातलम् to the bottom of the nether world The word is used in a general sense. There are seven nether regions, अतल, वितल, सुतल, रसातल, तलातल, महातल and पाताल | स्तन्य परेण after they had been weaned स्तन्यम्—स्तने भवम् ०त्यागात् परेण is grammatically irregular Adverbs ending in एन like परेण govern the acc or gen. 'एनपा द्वितीया' पा 2 3 41 तस्या refers to सीता प्राचेतसस्य वाल्मीके —The genitive is put for the dative. See notes p 53 as to प्राचेतस Verse 3 ईदृशानां भूत Even the end (or misfortune) of such persons becomes very wonderful ईदृशानां refers to सीता यत्र=विपाके यत्रो जन where persons like these become serviceable. The meaning is—सीता herself was a wonderful woman and her end (or the sudden turn of fortune she met) also was extremely wonderful. The wonder lies in the fact that high personages like गङ्गा, पृथिवी and वाल्मीकि come to be of service to सीता in her reverse. The विपाक referred to is सीता s throwing herself in the Ganges on account of her doubly helpless condition उपकरणीभावम्—उपयोगित्वं सहायतामिति यावत् शम्बूक अत्य having heard from the lips of the river Sarayû that Râma was very likely to go to जनस्थान on account of the history of शम्बूक सम्भावित जनस्थाने आगमन यस्य—this qualifies [illegible] he river Sarayu and Ganges about the [illegible]स्थान for punishing [शम्बूक] यदेव शङ्कितम्—this refers to the fact that राम may meet with calamities in पञ्चवटी on account of the rekindling of his grief at the sight of familiar objects there सीतया समेता accompanied by सीता केन दर्शन under the pretext of some customary domestic business गङ्गा did not inform गोदावरी of the real object of her visit सुचिन्तित well thought वैरत्रै विक्षेपा the distractions of the mind of dear Râma were restrained by the matters concerning the prosperity of the world as he was busy with them When in the capital राम was scarcely left to himself All his time was taken up in looking after numerous matters for the welfare of his subjects Hence grief could not much disturb his mind. आभ्युदयिक—from अभ्युदय with the affix ठञ्, according to 'तत्र

नियुक्त' पा० 4 4 69 नियत restrained, limited अभ्युदयस्य नर्थे — But his entrance into पञ्चवटी will be a great misfortune as he is (now) not engaged (in doing anything for his subjects) and has none with him but his sorrow शोक एव शोकमात्र, शोक एव द्वितीय (सहाय) यस्य इति (after अनर्थ) means 'reason' and shows that the preceding words constitute the reason of the assertion contained in the sentence सुविविक्तिन भागीरथ्या देव सम्मर्दे—see notes p. 16 द्वादश वर्ते (to day) is (to be tied) the auspicious knot for the purpose of the reckoning *of the 12th year from birth* It seems to have been *the practice to tie on each birth* day round the wrist a string with knots corresponding in number to the years passed by the person from his birth. Some say that the string was tied round the neck प्रेमचन्द्रतर्कवागीशभट्टाचार्य in his commentary on this drama says 'वर्षमसदयनग्रन्थिमद्गुग्गुलुनिम्बभद्रसर्षपदूर्वागोरोचनारूपमङ्गलवस्तुसहितसूत्रधारणविधिरित्यर्थ ' वीर० explains 'संख्यापूर्तिहेतुमङ्गलग्रन्थि वत्सरे वत्सरे पित्रा जन्मनक्षत्रे शान्त्युत्सव कृत्वा मङ्गलार्थं करे पट्टसूत्रादिना क्रियते ग्रन्थि कुर्वन्ति स तु करे वलयरूपेण निबध्यते" V explains 'संख्याबोधको मङ्गलार्थो ग्रन्थि, अतीतवत्सरसंख्यकग्रन्थिमत् सूत्रमिति यावत् । जन्मतिथौ हस्ते सूत्रमभिबध्यते तत्र सूत्र जन्मग्रन्थिरुच्यते यथा निर्दिष्टे जन्मतिथिनिरूपणे गुग्गुलुधत्तिन्याद्यसिद्धात् जन्मग्रन्थेश्च बन्धनम्' " Gh says 'वात्सर्जन्मदिने सूत्र एको ग्रन्थिर्वर्षगणनाय बध्यत इत्याचार । बालहस्ते बध्यते इति व्याख्यान ममनूलनेव' It seems that Gh is not right A string was tied round the wrist and on the knot were put such objects as गुग्गुलु, निम्ब, सिद्धार्थ (mustard seed) दूर्वा and गोरोचना (which are supposed to ward off the evil eye) The निर्णयसिन्धु (p 188 of निर्णय० edition) quotes from the कृत्यचिन्तामणि the following 'गुग्गुलुः निम्बसिद्धार्थहस्ते ग्रन्थौ च बन्धयेत् । गुग्गुलु निम्बसिद्धार्थदूर्वागोरोचनादिकम् ॥' तत् therefore पुराणपुरुषम्—the sun is so called because the race of रघु to which राम belonged traced its descent from the sun एतावत of this much, of this vast extent. मानव सवितारम् the sun who is the progenitor of the whole race of royal sages descended from मनु G seems to have read मानव्यस्य मानव—मनोरिदम्, according to 'तस्येदम्' पा 4 3. 120 In the बालकाण्ड सर्ग 70 and again in the अयोध्याकाण्ड सर्ग 110, the genealogy of राम is given There the descent is traced from ब्रह्मा himself, whose son was मरीचि whose son was कश्यप whose son was विवस्वत्, the sun मनु is the son of विवस्वत् and hence is called वैवस्वत राम is said to be the 37th in descent from विवस्वत् It is therefore that the text uses the word एतावत to show the long chain of kings that intervened between विवस्वत् and राम मनु was the first of kings. 'वैवस्वतो मनुर्नाम माननीयो

मनीषिणाम्। आसीन्महीक्षितामाद्य प्रणवश्छन्दसामिव ॥' रघु॰ I 11 Notice the alliteration in प्रमवितार मवितारम् अपहत पाप्मा येन—who destroys sin In the छान्दोग्योपनिषद् I 6 6-7 we read 'अथ य एषो ऽन्तरादित्ये हिरण्मय पुरुषो दृश्यते तस्य यथा कप्यास पुण्डरीकमेवमक्षिणी तस्योदिति नाम, स एष सर्वेभ्य पाप्मभ्य उदित , उदेति ह वै सर्वेभ्य पाप्मभ्यो य एव वेद'. स्वहस्ताभ्या अवचितै gathered with your own hands उपतिष्ठस्व worship For the आत्मनेपद, see notes p 8 अवनि चारिणीम् wandering about on the surface of the earth आज्ञापिता—supply भागीरथ्या प्रकृष्ट प्रेम यस्या सा प्रकृष्टप्रेमा त्वयि जानकी-सीता (our) daughter in law has the greatest affection for you प्रत्यनन्तरामव be in attendance upon her, be close to her This is a च्वि formation, according to 'कृभ्वस्तियोगे सम्पद्यकर्तरि च्वि' पा 5 4 50 (अप्रत्यनन्तर प्रत्यनन्तर भवति or सम्पद्यते इति प्रत्यनन्तरीभवति) यथादिष्टम् as ordered (आदिष्टमनतिक्रम्य, अव्ययीभाव) गोदावरीह्रदात् from the pool of the गोदावरी इय goes with जानकी in verse 4 **Verse 4** ॰सुन्दर qualifies आननम्, which is the object of दधती परि माननम् having a face beautiful with the cheeks that are pale and languid, with her hair dangling about परिपाण्डू दुर्बलौ च कपोलौ ताभ्या सुन्दरम् विलोला कबरी (केशपाश) यस्मिन् सीता had not braided her hair on account of her grief due to being abandoned by her husband For the affix क, see notes p 6 on असहृतानन्दनादीक दधती pre participle f of धा करण जानकी—सीता comes to the forest as if she were the image of pathos or as if she were the pang of separation incarnate इव occurring after ॰व्यथा is be connected with मूर्ति also The figure is उत्प्रेक्षा The reading in the text is better If we read विरहव्यथेव the figure will be रूपक But this is not good In रूपक we generally identify one existing thing with another existing thing on account of their great resemblance as in मुख चन्द्र But as शरीरिणी विरहव्यथा is itself a fiction and not a fact, it is better to read व्यथेव in order that the figure may be उत्प्रेक्षा If we read मूर्तिरिव वा, we require another वा after व्यथेव इय हि सा—connect these words with the first line of the next verse **Verse 5** इय हि सा स्मिल लूनम् Here is she (सीता) like a pretty sprout cut off from its stem This is a better way of construing the verse We may also regard the first line as in apposition with शरीरम् in the third line In that case the meaning is 'her body that is pretty like a sprout &c In this case there is the fault of दूरान्वय as the 2nd line intervenes विप्रलून past p p of लू with वि and प्र हृदय पत्रम् the fierce and long continued sorrow that withers the flower of her heart causes her pale and weak body to waste away just as the autumnal heat

(withers) the inner leaf of the केतकी हृदयमेव कुसुम तत् शोषयति इति शोषिन्, म्लपयति causal of म्लै. क्षाम *adj* (from क्षै) wasted शरदिज is an अलुक् समास 'प्रावृट्शरत्कालदिवां जे' पा 6 3 15 (प्रावृषि । शरदि । दि कौ) घर्म heat केतक्या गर्भपत्रम् The word गर्भ shows the extreme softness and paleness of the leaf शुद्धविष्कम्भ —for the meaning of विष्कम्भ see notes p 64 As both the characters are river deities and so are not low ones, it is शुद्ध प्रमाद a calamity (has happened) **P 54** पुष्पाणां अवचये व्यग्रा engaged in gathering flowers व्याहरति—speaks **Verse 6** सीता भूत् that young one of an elephant that was formerly fed by queen सीता with the tips of सल्लकी leaves gathered by her own hands and that used to prance before her (being eager to be fed) 'कलभ करिशावक' इत्यमर सौम्य युक्त that (young one of an elephant) has been attacked through pride by another fierce lord of elephants, after falling upon him उद्दाम fierce, unbridled. [illegible] after having fallen upon अभियुक्त engaged in a fight आयपुत्र परित्रायस्व —In the sudden excitement due to hearing of the attack on her favourite elephant, सीता utters the words which she was in the habit of uttering, forgetting the fact that she was no longer near राम being abandoned by him. स्मृतिमभिनीय represen ting that she recollects (her real situation) सवैक्लव्यम् (वैक्लव्येन सह यथा स्यात् तथा) with overwhelming sorrow विक्लवस्य भाव वैक्लव्यम्. 'विह्वलो विक्लव स्यात्' इत्यमर. अनुवध्नन्ति follow, stick तमसा—It should be remembered that तमसा was asked by भागीरथी to be in close attendance on सीता विमानराज—this is addressed by राम to पुष्पक. We know from the end of the 2nd Act that राम intended to come to पञ्चवटी after waiting upon अगस्त्य

P 55 साध्वसम् agitation, fear उल्लास joy She was afraid of meeting राम who had abandoned her She was glad to hear his voice after so many long and weary years कुत -निर्घोष Whence comes this noisy speech which is deep and loud like the slow thunder of a cloud that is full of the weight of water? जलस्य भरेण मन्थरो मेघ तस्य मन्थर स्तनित तद्वत् गम्भीर मांसल च मांसल full of flesh i e loud भारती speech निर्घोष loud noise भ्रियमाण कर्णविवर यस्याः *the cavities of whose ears are filled (by the loud voice)* उत्सुकयति makes me uneasy उत्सुकयति is a denominative verb from उत्सुक. The reading उच्छ्वसयति means 'revives.' **Veres 7.** अपरि स्फुटा why do you thus stand startled and anxious at an inarticulate sound coming from some unknown spot like a peahen (at the

roaring) of a cloud ? अपरिस्फुट not distinct निस्वान sound कुतस्त्य (from कुतः + affix त्य on the analogy of दाक्षिणात्य, पाश्चात्त्य &c) coming from what region (one does not know) स्तनयित्नोः gen sing of स्तनयित्नु (a cloud) Supply निस्वाने after स्तनयित्नोः Some editions read किमन्यस्तेऽसि निनदे This seems to be an emendation purposely made As the verse stands there is no word to show that a question was intended So किम् is put in In order to supply an independent word after स्तनयित्नोः the compound was separated into अन्यस्ते निनदे But the reading in the text is preferable The following speech of सीता shows that the word अपरिस्फुट must have occurred in this verse N and K read निक्वाण which means the same thing as निस्वान स्वर व्याहृतम् from the combination of the accents I recognize that this was uttered by my lord himself तपस्यत (qualifies गुरुस्य) gen sing of the present p of तपस्यति which is a denominative verb from तपस् 'तपसः परस्मैपदं च' वार्तिक on पा 3 1 15 (तपश्चरति तपस्यति) दण्डधारणार्थम् in order to award punishment ऐक्ष्वाको राजा the king descended from इक्ष्वाकु, who was the son of मनु वैवस्वत As she resented राम's treatment of सीता she uses the words ऐक्ष्वाको राजा, with an emphasis on the word राजा, meaning that he is a mere king and not a loving husband दिष्ट्या स राजा it is fortunate that the king does not neglect his duties as a king अपरिहीण (not waned) राजधर्म यस्य सीता rejoices that राम scrupulously observes all the duties of a king even though labouring under the grief of separation from her and thereby impliedly defends him against the insinuation made by तमसा in her speech Verse 8 यत्र and यानि are to be connected with तटानि यत्र मे where even the trees and the deer were my relatives (or friends) प्रिया सहचरी यस्य whose companion was his wife i e in the company of my beloved अध्यवात्सम् Aorist of वस् with अधि यानि अध्यवात्सम्—वस् when preceded by उप अनु अधि and आ takes the accusative (and not the loc as वस् by itself does) 'उपान्वध्याङ्वसः' पा० 1 4 48 बहव निर्झरा कन्दरा च येषु in which there are many streams and caverns गोदावरी परिसरे यस्य—in the vicinity of which is गोदावरी तटानि slopes Understand उपलक्षित after आकारेण, according to 'इत्थंभूतलक्षणे' पा 2 3 21 (कंचित्प्रकारं प्राप्तस्य लक्षणे तृतीया स्यात्। जटाभिस्तापसः। सि कौ) प्रभात आकारेण (endowed) with a form that is weak, emaciated and pale like the orb of the moon at daybreak निज दातव्य to be recognized only by the gentle and serene majesty peculiar to him. निज सौम्य गम्भीरश्च [अनुभाव एव अनुभावमात्र

प्रैन प्रयमिद्धितस्य पञ्चवटीदर्शनेन (at the sight of पं०) is to be connected with the following verse. Verse 9 अन्तर्लीनस्य and ज्वलिष्यतः qualify दुःखाग्नेः अन्तः माम् stupor, as if it were a volume of smoke of the fire of sorrow that had been concealed (smouldering) in the heart (so long) but that is about to burn briskly to-day, envelopes me at first. दुःखमेव अग्नि: तस्य *adv* fiercely ज्वलिष्यत: gen. sing of the future participle of ज्वल्. उत्पीड mass, compare further on 'पूरोत्पीडे तडागस्य' The idea is:—When we try to ignite some faggots there is at first a volume of smoke which envelopes us, and then flares up the flame which lies concealed in the faggots राम's sorrow had been restrained for twelve years and had been manifest to nobody But at the sight of पञ्चवटी, his sorrow burst forth in all its force and vividness. Just as a volume of smoke precedes the bright flame, so the sorrow brings on stupor in the case of राम before it begins to burn fiercely इद् जनेन it is thus that was feared by the elders The reference is to what लोपामुद्रा and भागीरथी are reported to have said on pp 51-52 of the text. वचनेतद्—सीता refers to राम's words 'प्रिये जानकि' She thought that on account of the scandal among the people and her long absence, she could no longer be to Râma what these words plainly indicated that she was.

P. 57 मां व्याहृत्य uttering my name who am unfortunate कार्मा दल whose eyes resembling the blue lotus have closed. आ ईषत् मीलत् नेत्रमेव नीलोत्पलं यस्य निरुद्ध सहम्—निरुद्ध: निश्वास तेन नि सह यथा स्यात् तथा—(अव्ययीभाव) in an unbearable way (or condition) on account of the fact that his respiration is checked As राम fainted, he had difficulty in breathing and that made matters worse. विपर्यस्त has been tossed about There are various readings here G reads निरुद्धनि सहनिश्वास (whose respiration, that was hard, was checked) Some read निरुत्साहनि सह (spiritless and helpless) Verse 10 जगत्पतिम्—रामम् प्रियस्त ते the touch of your hand is agreeable. हि means 'because' तत्रै जन this person (i e राम) is extremely fond of it (of the hand) The latter half of the verse contains the reason why it was सीता alone who could restore राम's consciousness प्रिय स्पर्श यस्य The fourth पाद contains a bewildering variety of readings and it is impossible to fix upon the original words of the author We shall notice a few of the readings G reads यत्र for तत्र, which makes no change in meaning Gh reads 'निहितो भर', which means 'on which is fixed the responsibility' (of restoring राम to

consciousness) This idea is good but we have to stretch the words a little to bring out the sense required V reads 'नियतो भव' which is interpreted to mean 'on it alone is fixed (i e depends) the being (here revival of Râma)' Some read तत्रैव निरतो भव (Râma s life is extremely fond of that alone) Another reading is यत्रैव नियता भव 'be fixed (i e dependent) upon that alone i e depend upon the touch of your hand as the only remedy to restore राम to consciousness This is a fairly good reading यत्रैव or तत्रैव निरतो भव has to be interpreted in the same way as the reading in the text अस्रेण सह सास्रा तया shedding tears साह्लाद (आह्लादेन सह) उच्छ्वास यस्य who breathes again joyously जाने त्रैलोक्यस्य I feel as if the life of the three worlds has come back again To सीता, राम was all in all the whole world To her all the worlds without राम in them were a void So on seeing राम restored to consciousness she thought as if the world was emerging into life. Some explain that सीता identified राम and त्रैलोक्य because the latter depended upon him. वीर० says 'अयाणामपि लोकानां राममयजीवितत्वात् रामजीवने तज्जीवनमिति भाव । तदुक्तम्— रामो रामो राम इति प्रजानामभवन्कथा । रामभूतं जगदभूद्रामे राज्यं प्रशासति ॥' इति She gives expression to a similar idea on p 74 of the text in the words 'सकलजीवलोकमङ्गलाधारस्य' **Verse 11** The touch of सीता s hand was so cool and so much delighted राम that he not knowing the cause of his feelings puts forward various hypotheses as to what it was that made him so joyful आश्च्यो सेक Is it the extract of the leaves of हरिचन्दन or is it the sprinkling of the water issuing out of the sprout like lunar rays when squeezed? हरिचन्दन is either one of the five trees of paradise or a very fragrant kind of sandal called गोशीर्ष 'पञ्चैते देवतरवो मन्दार पारिजातक । सन्तान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' इत्यमर, 'तैलपर्णिकगोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमर निष्पीडिता इन्दुकरा (चन्द्रकिरणा) एव कन्दला तेभ्य जायते इति कन्दल स्यम् a tender shoot or sprout नु shows doubt 'नु पृच्छायां विकल्पे च इत्यमर आनत सिक्त or is it the juice of the plant that brings back life poured on my heart, which (juice) again gladdens my worried life? आनत च तद् जीविनं च तस्य पुन परितपण (पुन परितर्पयतीति) पुन परितर्पण—the affix अन is here कर्तृवाचक *vide* notes p 27 on नीरागमुक्तिपरना Some editions read ०जीवितरो परितपणोऽयं—which means which gladdens (invigorates) the tree in the form of the heated life (worried life of राम)' This is not a happy reading

P 58 Verse 12 स्पर्श स एव surely it is the same touch

that was formerly familiar to me सञ्जीव..तोषाश्च that restores to life and gladdens the mind If we read दर्शनोहनश्च (that brings on a stupor), there is an apparent विरोध This is however not a good reading as the same idea is elaborated in the following half of the verse In सञ्जीवन and दर्शितोषण the affix अन is कर्तृवाचक while in आनन्दन below it is भाववाचक य तनोति which, having at once removed (my) unconsciousness that was due to excessive grief, brings on dulness (stupor) again by its gladdening effect राम had at first fainted through excessive sorrow When सीता touched him he was restored to consciousness, but her agreeable touch after so many years so transported him that he was on the verge of experiencing (another kind of) stupor (due to extreme joy). आनन्दन=आनन्द एतावत् तरम् at this time, even this is a great deal to me. She means that being abandoned by राम, she had no chance of seeing him or being of use to him. Therefore the fact that she was able to restore राम to consciousness is a great privilege enjoyed by her and she thinks that she must be satisfied with it. न खलु वत्सोऽस्मि Indeed am I not favoured by the affectionate queen Sita? He puts a question to himself as to whether it is not possible that सीता may have come and touched him. मार्गिष्यते will search अन कोपिष्यति the king will get angry with me on account of my approaching him without his permission. Notice the word राजा सीता suggests that the king in राम may get the better of the husband and so on seeing her he may sternly rebuke her instead of welcoming her, on account of his high ideals of kingly duties इम्—'इन् विनेके परिमर्षे' इत्यमर अवहम वृत्तान्तस्य this is not in keeping with all this that has taken place She means —If she was so very dear to राम, as his words (प्रिये जानकि) even after the lapse of twelve years indicate he should not have abandoned her वज्रमयी made of adamant i e as hard (of heart) as adamant जन्मा..दर्शनस्य whose sight is difficult to obtain and is impossible even in other lives. असंभावित दुर्लभ दर्शन यस्य She means —The sight of such a noble person as राम is in itself very rare It would be impossible for her to see राम again in future lives because both of them may go to different births in accordance with their respective कर्मs. Some read दर्शनाम्, which goes with माम् This is bad सीता was not then in a mood to think too highly of herself The reading जन्मान्तरे संभावित॰ yields no sense G seems to have read पुन संभावितदुर्लभदर्शनस्य which means 'whose sight is as much easily possible in other lives as

that of the tongue of a balance' मा एव वत्सलस्य who entertains affection for me only who am unfortunate. एवंवादिन —She refers to राम's words 'प्रिये जानकि' निरनुक्रोश cruel, without pity 'कृपा दयाऽनुकम्पा स्यादनुक्रोशोऽपि' इत्यमर अह एष She means —however outwardly cruel राम's treatment of her may seem to be, she knows *that his love for her is deep* and that he has *really not the least doubt about her* Note her words 'तसै कोपिष्यामि यदि त प्रेमामाणत्मन प्रभविष्यामि' (after I 51) and VI 32 below सनिर्वेदम् with dejection कीदृशी वत्सा what is the condition of my heart? She asks तमसा whether she can understand the condition of her heart which is tossed by contending emotions. Some editions read 'कीदृश इव मे हृदयानुबन्ध इति न जानामि'— I do not know what the state of my heart is तमसा replies that she knows the state of her heart **Verse 13** तटस्थं, कलुषं &c. qualify हृदय. तटस्थ स्तम्भितमिव Indifferent (cold) on account of despair, angry in consequence of the offence (राम committed, viz. of abandoning her), it is as if paralysed on account of the sudden meeting after this long separation कलुष turbid, therefore 'angry' सीता despaired of being restored to her former position and so her heart was cold towards राम राम had done her injustice by banishing her without any cause under a pretext and therefore she was full of resentment On account of her suddenly meeting राम, her heart was paralysed and did not know what to do. Some read दृष्टोत्तम्भितमिव which may mean 'supported by the sudden meeting' प्रसन्न इव pleased on account of his goodness, deeply touched by the lamentations of your beloved (राम), your heart has at this moment as if melted with affection. दयितस्य (रामस्य) करुणै (करुणालापै) गाढ करुण (शोक) यस्मिन् Construe इव with द्रवीभूतम् **Verse 14** स्नेहेन आर्द्रशमो शीतलश्च cool and influenced (*lit* melting) by love नन्दिनी—is here used in its etymological sense 'a woman that causes delight Its usual meaning 'daughter' is inappropriate here All the editions read नन्दिनि; but following G we read नन्दिनी, which is better Sitá, being already addressed as देवि, there is no necessity of using another vocative. एते हृदय Indeed these words of my lord are full of nectar (*i e.* cause delight) which shower delight and which exhibit the deep affection of his heart (for me). The compound अगाध सम्भारा cannot be easily dissolved We rather expect दर्शितागाधमानसस्नेह° अगाध मानसे दर्शित स्नेहसम्भार येषु सम्भार heap, fulness. आनन्द निष्पन्दे इति G reads °'सम्भवा' for °सम्भारा'.

The meaning will be 'these words that spring from the deep affection &c' येषां प्रत्ययेन on account of the conviction (faith) produced by which निष्कारणेन परित्यागेन शल्य, तदस्य सम्भावितमिति शल्यितः निष्का लाभ my life is highly esteemed by me though there is the dart of causeless abandonment सीता means —The fact that I was abandoned by my husband without any fault causes heart-rending grief to me Though this is so and though my lif has thus been embittered, yet I look upon myself as blessed, since these words of my husband lead me to believe that his love for me is as intense as ever G reads 'शल्यित' which is not happy The meaning seems to be 'my life is thought of more highly than the dart &c शल्यित is formed from शल्य with the affix इत according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा 5 2. 36

P. 61. सङ्कल्पस्य अभ्यासः (repetition) तस्मिन् पाटव (कौशल) उपादान (कारण) यस्य which is caused by my cleverness is repeating (the same) vision. सङ्कल्प Imagination. राम means that by constantly brooding over the image of Sitâ in his heart he is led into thinking that she is bodily present G seems to have read 'सङ्कल्पावभासपाटवोपादान' (सङ्कल्पेन य अवभास presenting in imagination) V reads ०पाटवोत्पाद which is to be dissolved as पाटवात् उत्पाद (उत्पत्ति) यस्य प्रतीभाव पाटवम् Compare 'पुण्यलभ्यमोदीपादान एवैष महिमा' (text p 42) 'प्रकृष्टपुण्यपरिपाकोपादान एष महिमा' महावीर० IV. रामभद्रस्य—This is ironically used. It conveys that Râma is wretched (instead of being blessed as the word भद्र would naturally suggest) कः ..योक्ष्यते 'who will now attack (the elephant) or 'who will now be appointed' In the first case अभियोक्ष्यते is active, in the second passive पुत्रकन्—the affix क is applied to show compassion. 'अनुकम्पायाम्' पा. 5. 3 76. (पुत्रकः। अनुकम्पितः पुत्र इत्यर्थ। सि कौ). अभिभवति—attacks, overpowers. रघुनन्दन—This seems to be sarcastic वासन्ती implies that राम does not deserve to be called रघुनन्दन, as his ancestors in heaven must have been greatly displeased with him for abandoning सीता. The word is either जटायु or जटायुस् दक्षिणस्य दक्षिणेन to the south of the peak called जटायु. For the genitive with दक्षिणेन see notes p 80 on स्तन्य त्यागात्परेण. सीतातीर्थेन by the flight of steps called सीता. तीर्थम्—(Marathi घाट) flight of steps leading to a river. 'तीर्थं शास्त्राध्वरक्षेत्रोपायनारीरजःसु च। अवतारर्षिजुष्टाम्बुपात्रोपाध्यायमन्त्रिषु' इति मेदिनी. अदर 'अवदेश्यतुर्ते भेदे' इत्यमरः Note that वासन्ती purposely uses the word सीतातीर्थ and refers to जटायु who sacrificed his life for सीता. इदम्—दाता: these allusions to the story (of my

life) verily pierce the vitals of my heart. G seems to have read हृदयमर्माविध which means the same thing as मर्मच्छिद् हृदयमर्माणि विध्यति इति मर्माविध् (affix क्विप्) मर्म is lengthened before विध् according to 'नहिवृतिवृषिव्यधिरुचिसहितनिषु क्वौ' P. 6 3 116. (क्विबन्तेषु एषु परेषु पूर्वपदस्य दीर्घः । उपानह् । प्रावृट् । मर्माविध् । ति कौ) Compare महावीर° V 'हृदयमर्म भिद्यते मन्मथो कर्पेरिव' यथादर्शनं प्रत्याय...

P 62 We expect ... after ... यस्यो ... he has become so (big) दिष्ट्या वृध्—means 'to congratulate a person upon' राम has the image of सीता before his mental view and addresses her. Verse 15 येन goes with तोयद् पुत्र ... बिसकिसलयच्छेद ... दन्ताङ्कुरः दष्ट or ... &c.—whose tender (sproutlike) tusk was just appearing and was glossy like the tender leaf of a lotus. सुतनु is addressed to सीता (who in the opinion of राम was dead) कर्णपूरम्—this is a better reading than कर्णपूरक Part of the स्वर्णपत्र reached down below her ear and was snatched by the elephant. कर्णपूर is an ear-ornament. मद ... जितनाग the conqueror of elephants giving out rut. वत्सलता नाग has become the receptacle of what is auspicious in youth i. e he is possessed of strength, valour and charm वियुक्त not separated Mark that the blessing Sita pronounces comes quite appropriately from her She has had the bitter experience of what separation means and the thought of separation being uppermost in her mind, she wishes that her pet should never have to undergo similar torments. कान्ताया अनुवृत्तिः ... चातुर्यम् the skill of pleasing his beloved (i. e gallantry). शिक्षितम् learnt.

P 63. Verse 16 यद् in the fourth line means since and is to be connected with all the clauses. This verse mentions the acts whereby the elephant showed that he was a gallant. ... कान्तायै (since) he has effected the giving of water scented with the expanding lotus in the intervals of the morsels of lotus-stalks plucked out with ease. ... उत्खातानि मृणालकाण्डानि तेषां कवलाः तेषां छेदेषु (समाप्तिषु). The elephant plucked out lotus stalks and gave them to his mate for eating When she finished one morsel he poured from his trunk water in her mouth before she took up another morsel पुष्कर, पुष्कर (पद्म) तेन वासितम् or पुष्कर पुष्करं करिहस्ताग्रं तस्मिन् वासितम् scented in the fat tip of the elephant's trunk. गण्डूष a mouthful On this ... remarks 'स्वयं पीत्वा ... ' संक्रान्तिः transference, giving

सपाविता for सम्पादिता would mean 'were thrown.' सेक कामम् he caused a bath (of water) to her hearts content with his trunk that dropped a spray कामम् is used as an adverb here जगद्धर in the मालतीमाधव takes it in the sense of 'युक्तम्' (proper) विरामे धृतम् since when it (bath) was stopped, he held (over her) through affection as an umbrella the leaf of a lotus plant with a straight stem अनराल (अवक्र) नाल यस्य तत् नलिनीपत्रमेव आतपत्रम् (छत्रम्) विराम cessation. The elephant held the leaf over the mate in order to ward off the heat This verse occurs in the मालतीमाधव IX 34 where instead of यत् we have न. In one way this is a better reading The young elephant had not become an adept so he forgot to hold the lotus leaf as an umbrella. नि मद् unbearable भवितव्यता fate किं सुतया what is the use of my giving birth to children? येन since तादृशमपि even of that sort (i e so charming &c) इषद्विरल कोमल धवलाश्र दशना तै उज्ज्वलौ कपोलौ यस्य the cheeks of which are brightened by the white, delicate and slightly sparse teeth. अनुबद्धे मुग्धे काकली विहसिते यस्मिन् on which there is constantly a charming smile and lisping. काकली—sweet but indistinct sound. अनुबद्ध constantly attached निबद्ध काकशिखण्डक (काकपक्ष) यस्मिन् which has a well trimmed lock of hair The word काक seems superfluous. शिखण्डक itself is called काकपक्ष 'काकपक्ष शिखण्डक' ('क्षत्रियाणा चूडा काकपक्ष इति गौडः' क्षीरस्वामी) अमले मुख एव पुण्डरीकयुगलम् She had two sons, therefore the word पुण्डरीकयुगलम्

P 64 अस्तु—understand कुशलिनम् from the preceding speech after it उच्छ्वसितानी whose breast is heaving and has begun to ooze milk (on account of remembering my children) क्षणमात्र—सवृत्ता—सीता, being abandoned by her husband, could not aspire to be a संसारिणी (a woman with a family) किमत्रोच्यते what need be said on this point this needs no mention. प्रकर्ष—स्नेहस्य A child is the highest limit of affection. प्रकर्ष excess. पर्यन्त limit, border This means that there cannot be affection greater than that which one feels for ones child. पर—पित्रो this is the highest tie for binding together the parents **Verse 17** This is one of the master pieces of भवभूति Construe स्नेहसंश्रयात् दम्पत्यो अन्त करणतत्त्वस्य अपत्यमिति एक आनन्दग्रन्थि बध्नाति—on account of being the resting place of the affection (of the parents), a child is the one (unparalleled) knot of joy tying the principles of the hearts of the husband and the wife The affection of both husband and wife is centred in the child.

It is the knot wherein are imperceptibly tied together the two hearts of husband and wife just as two threads are tied together in one knot The child is the source of joy to the parents and hence called आनन्दग्रन्थि G separates as ग्रन्थि and रेक, instead of आग्रन्थि एक The explanation of G is bad and brings the high and pure sentiment breathed in this verse to a low sensual level **Verse 18** ते प्रिया—This refers to सीता अनुदिवसम् (दिवसे दिवसे इति अव्ययीभाव) day by day यम् is the object of अवर्धयत्, the antecedent being स एष शिखण्डी in the 4th line अचिर निर्गत मुग्ध (मनोहर) लोल (चपल) बर्ह यस्य—whose tail that had recently come out was charming and waving बर्हम् the peacock s tail 'पिच्छबर्हे नपुंसके' इत्यमर उच्छिख (उद्गता शिखा यस्य) whose crest is upraised मणिमुकुट इव like a crown of jewels कदम्बे on the कदम्ब tree नदति screams, gives out notes वध्वा सखा वधूसख—तत्पुरुष सखि becomes सख at the end of a तत्पुरुष according to 'राजाह सखिभ्यष्टच्' पा० 5 4 91 (एतदन्तात्तत्पुरुषाट्टच् स्यात् । कृष्णसख । सि कौ) वधूसख in the company of his mate (*lit* the companion of his wife) The peacock s tail presents various sparkling colours, besides, the peacock s body is large but its neck is long and thin Hence the peacock with its brilliant tail is represented as the crown inlaid with jewels placed on the कदम्ब tree A crown is wide at the bottom and goes on tapering upwards V and Gh read the first half differently But the reading in the text is preferable वासन्ती wants to point out the objects with which सीता was specially connected With the reading in the text we know at once that the peacock was fed by सीता The reading of V and Gh brings before us the peacock abruptly and the words of सीता (सः एष स) that follow the verse cannot be properly connected with it अचरण लोलबर्ह this (peacock) whose tail freshly come out is charming and waving at the end of the festivity of dance due to its excessive joy न विद्यते तरण यस्मात् स अतरण मद तेन ताण्डव तस्य उत्सव तस्य अन्त तेषु एष स this is the same (peacock that I fed)

P 65 मोदस्व rejoice. राम calls upon the peacock to go on joyfully as the latter is in the company of its mate while राम himself is deprived of सीता एव भवतु—सीता also approves that her pet should be happy though she herself is in grief **Verse 19** Supply त्वाम् before मण्डयन्त्या मण्डयन्त्या and मुग्धया qualify 'सीतया' (understood) भ्रमितु मण्डयन्त्या (by her) who adorned you with the dance of her moving and beautiful eyebrows

and her eyes (the orbs of) which were made to whirl round inside the eyelids (sockets) during your (own) whirling movements (in dancing). कृता पुरस्य अन्त मण्डलावृत्ति (मण्डलाकारा आवृत्ति) याभ्यां ते ०वृत्ती, ०वृत्ती च ते चक्षुषी च, प्रचलिते चटुले च भ्रुवौ तयो ताण्डवानि, ०वृत्तिचक्षुषी च ०ताण्डवानि च ते ०ताण्डवे The idea is—The peacock in dancing whirled about round and round The eyes of सीता followed intently the movements of the peacock. The pupils of her eyes moved round in trying to follow the whirling movements of the bird, similarly by the admiration for the movements of her pet her eyebrows also were made to move In this case, we take कृत ताण्डव as one word. Both G and वीर० do the same We must admit that the sense yielded is not very happy and that the construction is rather clumsy V and Gh take ०चक्षु as an object of मण्डयन्त्या In this case the construction becomes easier and the reading yields a good sense Taking the reading of V the meaning is 'who adorned (her) eyes that revolved in a circle inside the sockets during your whirling movements by the dancing of her moving and beautiful eyebrows' Here कृत वृत्ति is a separate word and an adjective of चक्षु, which is the object of मण्डयन्त्या With the reading in the text, we have to say that सीता adorned the peacock, here we say that her eye (naturally charming enough) had its beauty heightened by the graceful movements of her eyebrows Gh reads वृत्तचक्षु (as one word) which means the same thing as ०वृत्ति चक्षु कृत पुटस्यान्त मण्डलावृत्तम् (मण्डलावृत्ति) येन Here also ०चक्षु is the object of मण्डयन्त्या The principal reason why the reading in the text was retained is that the readings of V. and Gh. seem to be emendations purposely made to escape the difficulties of the original text. चटुल fine, agreeable. कर नर्तयमान (त्वा) (you) who were made to dance by the graceful (सीता) with the clappings of her sprout-like hands. करौ किसलये इव तयो तालाः तै ताल keeping time (here by the clapping of the hands) 'ताल कालक्रियामानम्' इत्यमर, 'ताल करतले द्रुमसमध्यमाम्या च समिते। गीतकालक्रियामाने करास्फाले द्रुमान्तरे' इति विश्व नर्त्यमान Present P. Pass. of the causal of नृत् हन्त रज्यन्ते Oh ! even lower animals have regard for (former) familiarity रञ्ज् with अनु—to act according to, follow, have regard for राम suggests that even lower animals, who are not supposed to be endowed with reason, stick to objects with which they had once become familiar, while he, a human being endowed with the godly attribute of

reason abandoned सीता, not regarding his love for her. Verse 20 कतिपयानां कुसुमानां उद्गम (उदय उत्पत्तिर्वा) यस्मिन् which has put forth only a few flowers प्रियतमया=सीतया स्मरति मेति this mountain peacock (surely) remembers the queen (सीता), since it feels delight on it as if in (the presence of) its own friend गिरिप्रिय मयूर गिरिमयूर a मध्यमपदलोपिसमास like शाकपार्थिव (वार्तिक on पा० 2 1. 60) स्मरति देव्या —Verbs having the sense of 'to remember', 'to pity' and 'to rule' govern the genitive of the object 'अधीगर्थदयेशां कर्मणि' पा 2 3 52 अत्र=अस्मिन् कदम्बे. The fourth line contains the reason of the assertion made in the 3rd line. As both the Kadamba and the peacock were tended by Sitā, the peacock was familiar with the tree It never left the tree and danced upon it with joy Hence राम infers that the peacock still remembered those distant days when it and the tree had both been the favourites of सीता आसनपरिग्रह accepting a seat. Verse 21 The principal sentence is ते शयनीयशिलातल्‍ हरिणकैर्न विमुच्यते स नीरम्भा (निर्गतं रम्भं याम्य, निः + रम्भ) बालरदल्य तासां वने तस्य मध्ये वर्तते इति कान्ताया सखा—कान्तासखः तस्य Compare वधूसख above नीरम्भ. ते this slab of stone used as a bed by you in the company of your beloved, lying in the midst of a grove of thickly growing young plantain plants. अत्र=शिलातले एभ्य=हरिणेभ्य अत्र सीता since सीता sitting on this (stone) often gave grass to them ततो स therefore (the slab of stone) was not left off by the deer क is added to हरिण to show compassion. *Vide* notes on पुत्रक p 89 स, when placed after a verb in the present, imparts to it the sense of the past. 'लट् स्मे' पा 3 2 118 Most editions read एतत्तदेव कदलीवनमध्यवर्ति. This is a good reading and makes the construction of the verse easy With this reading the first two lines form an independent sentence and the last two lines form another co-ordinate sentence We have to supply तद् before विमुच्यते with that reading With the reading in the text, the construction is rather involved. We believe, however, that the reading in the text is what the author wrote and hence have kept it For बहुशो यदेभ्य, N and G read वनगोचरेभ्य The meaning of this latter is not clear It seems to mean 'beasts of the forest' (वन गोचर: विषय येषाम्) ते देशा these are those very spots (उद्देश) of the forests on the गोदावरी which witnessed our various [illegible] ते पादपा these are those very beasts, birds and trees that were as dear (to me) as children. जातेभ्य निर्विशेषा. (निर्गत विशेष येषाम्

-र वैन्य॰)—between whom and one's children there is no difference मम.. सवृत्त so unfortunate am I that, notwithstanding that I see all this, it is as it were non-existent (for me), such is the transformation that this mortal world has undergone (in my case) She means that being abandoned by her husband on account of a scandal, she cannot face her husband as well as the world and that therefore the world is as if non existent for her Formerly all these persons showered their affections upon her and the various objects gave her pleasure But now they cause her sorrow This is the vast change that has occurred in her relation with those objects and persons The reading परिवर्तै also means 'change' **Verse 22.** ददत् (qualifies य॰) is the present p. nom sing mas. of दा, its object being नयनोत्सवन् Construe य नयनोत्सव ददत् नवो नव एवं आसीत्)म इति कथन पुनेश्तव्य॰ तथापि दृशो प्रिय॰ नव रसव (who) causing delight to (our) eyes by his limbs that were glossy (charming) like a fresh blue lotus. सतत य who, thought he could always be seen by us at will, was ever new (on each occasion). She uses the word न॰ purposely Not only was राम a feast to the eyes of सीता, but to all who beheld him She further says that Rama was so handsome that though we (including of course सीता) could see him as often as we pleased, yet on each occasion he appeared as handsome as ever Compare 'क्षणे क्षणे यन्नवतामुपैति तदेव रूप रमणीयताया॰' विरलानि करणानि (इन्द्रियाणि) यस. पाण्डु छाया (कान्ति) यस्य whose complexion is pale शुचा (to be construed with all the three adjectives in the third line) by grief. कथमपि ...क्षिद॰ he is with difficulty to be recognised (*iti* to be inferred) as the same, still he is agreeable to the eye Although his complexion is pale and he has grown weak, he is as handsome as ever and so still causes delight to the eye In the first line V and Gh read ददौ for ददत्, which yields a good sense. It seems to be an emendation purposely made, as with ददत् the construction is rather involved. ते for न is not good. There is no special propriety in saying that Rama could be seen at will by सीता (his wife). The reading नव नवनेत्र is not good It will have to be construed with नयनोत्सव in the first line, which will lead to दुरान्वय Besides the words नवो नव एव य॰ present a striking contrast to मत्तद्यमपि स्वेच्छ्दृश्य दरसनी ..भूया॰ may you be always seeing your dear (husband) ! भूया is Benedictive.

P 67 स्वप्ने मया आसीत् did any body think it possil' in a dream that I would be without him and he without me? जन्मा दर्शन whose sight I have obtained as if in another life She means —for twelve years after I was abandoned, I had no opportunity to look at my husband It is for the first time after twelve years that I see him Who knows whether I may be able to see him again ! It is therefore that she uses the word जन्मान्तरादिव लब्धं दर्शनं यस्य The reading अनुलब्धदर्शना (अनुलब्धं दर्शनं यया) is not bad and means 'who obtained a sight of him' &c बाष्पसलिलान्तरेषु in the intervals of the (falling of) tears Verse 23 The principal sentnce is ते दृष्टि हृदयेशं स्नपयति विलुलितम् qualifies बाष्पम्, which is the object of अवसृजन्ती आनन्दश्च शोकश्च ताभ्यां प्रभवं यस्य पक्ष्मला च उत्ताना च दीर्घा च She had stretched her eyes to see intently her husband विलु दीर्घा (eye) that is stretched out, upturned and has beautiful (or long) eye-lashes and that drops down tears due to joy and sorrow, that (tears) flow down in floods विलुलित *adj* tremulous, shaking Tl e joy was due to seeing राम after the lapse of 12 years The sorrow is due to her being abandoned without cause by a loving husband स्नेहनिष्यन्दिनी स्नेहनिष्यन्द अस्ति अस्याः इति—possessing a flow of affection स्नपयति हृदयेशम् as if bathes the lord of your heart (*i. e* राम) Her tears fall on her bosom, in her heart is enshrined राम and therefore the poet represents as if sl e were bathing राम in her tears धवल मुग्धा white, sweet and charming दुग्धकुल्येव like a stream of milk (on account of whiteness) She being separated from her husband, had used no अञ्जन (black collyrium) and therefore her sight was white and resembled दुग्धकुल्या Note 'क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम् । हास्यं परगृहे यानं त्यजेत्प्रोषितभर्तृका ॥' याज्ञवल्क्य I 84 V and Gh read तृष्णयोत्तानदीर्घा that was stretche l out wide through the eager desire (to see राम) This is a good reading but seems to be conjectural. Verse 24 अध्वन्—see notes (p 51) मधुश्च्युत (*adj* of तरव॑)—that drop down honey मधु श्च्योतन्ति इति G seems to have read मधुच्युते (*adj* of पुष्पे and फले) This is not good, as we rather expect 'च्युतमधुनि' स्फुटित निरा let the sylvan breezes blow full of the perfume of expanded lotuses कूजन्तु शकुन्तय let the birds whose notes are melodious sing sweetly and continuously रज्यत (रागयुक्ता) कण्ठा येषाम् The reading रत्युत्कण्ठा would mean 'who have raised up their necks (to see राम) through their affection for him (रत्या रामविषयकप्रेम्णा उत्कण्ठा उन्नतकण्ठा).

P 68 अश्रुति नाट्य representing that he did not hear (what she asked) राम did not like that she should have an opportunity to ask something about सीता Verse 25 कर कोऽपि my heart is affected in an indescribable manner when I see those trees, birds and deer whom सीता tended with water, wild rice and grass (respectively), given from her own lotus like hand द्रव योग्य which (विकार) is capable of breaking (even) a stone and is as if the liquid essence of my heart प्रस्तरस्य उद्भेदः तस्मिन् योग्य राम seems to suggest that though his heart is as hard as a stone, his emotion is so powerful that even that hard heart has melted The reading प्रस्तरोद्भेद° of \ does not yield any satisfactory sense The figure in the first half of the verse is यथासंख्य which is defined as 'यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः' काव्यप्रकाश X. Gh. explains 'प्रस्तरस्य पाषाणस्य उद्भेद इव तद्योग्य तत्तुल्य.' But this is not good. There is no propriety in saying that the emotion is like the melting of a stone especially when we take the words in conjunction with द्रव इव हृदयस्य Besides योग्य in the sense of तुल्य is rarely used, if at all 'योग्यं प्रतियोगार्होपायि शक्तेषु वाच्यवत् ।' इति मेदिनी ननु पृच्छामि I do ask ननु is used here in the sense of 'emphasis', or in the sense of 'calling in a conciliatory manner' 'प्रश्नावधारणानुज्ञानुनयामन्त्रणे ननु' निष्प्रणय void of affection निर्गतः प्रणयः यस्मात् आमन्त्रणपद word (mode) of address. वासन्ती was the dear friend of सीता and so of राम, who a few lines above, addresses her as 'सखि वासन्ति' He therefore expected that she too would not stand on ceremony and would address him in a homely way as रामभद्र Instead of such homely words, she uses the formal word महाराज, conveying perhaps a hint that he paid more regard to his duties as a king than to his duties as a husband सौमित्रि (सुमित्राया अपत्यं सौमित्रिः लक्ष्मण) तत्र सौमित्रि मात्रम् तस्मिन् बाष्पेण स्खलितानि अक्षराणि यस्मिन् सौमित्रि प्रश्न there is an inquiry as to the health of लक्ष्मण alone in a voice which is choked up on account of tears. It was naturally to be expected that the first question which वासन्ती would ask would be about her friend सीता विदित सीताया वृत्तान्त यस्या सा विदितवृत्तान्ता अथ—yes 'आमेवम्' इत्यमर (अङ्गीकारार्थे । क्षीरस्वामी) दारुणा extremely relentless. किं [illegible] what art thou that sayest so (to राम)? सीता means that वासन्ती is herself cruel in taunting Rāma in this manner Or the words may simply mean 'why do speak thus'? प्रियार्ह एव my lord deserves good (treatment) from all. प्रियं अर्हतीति प्रियार्हः. Verse 26 This is a fine specimen of the

force and pathos of Bhavabhuti's words It will be noticed that though भवभूति can use long and involved compounds, this verse, being full of intense feeling, is almost free from them. The ध्वन्यालोक requires this 'करुणविप्रलम्भशृङ्गारयोस्तु असमासैव सङ्घटना। कथमिति चेत्, उच्यते। रसो यदा प्राधान्येन प्रतिपाद्यस्तदा तत्प्रतीतौ व्यवधायका विरोधिनश्च सर्वात्मनैव परिहार्याः। एवं च दीर्घसमासा सङ्घटना समासानामनेकप्रकारसम्भावनया कदाचिद्रसप्रतीतिं व्यवदधातीति तस्यां नात्यन्तमभिनिवेशः शोभते। विशेषतोऽभिनेयार्थे काव्ये ततोऽन्यत्र च विशेषतः करुणविप्रलम्भशृङ्गारयोः। तयोर्हि सुकुमारतरत्वात्स्वल्पायामप्यस्वच्छतायां शब्दार्थयोः प्रतीतिर्मन्थरीभवति।' pp 139–140 त्वमङ्गे you are moonlight to my eyes (i e as delightful), you are nectar (applied) to the body (i e your touch is cool and gratifying like अमृत) इत्यादि मुग्धां having pleased (flattered) the simple (सीता) with hundreds of sweet words like these She suggests that सीता must be foolish to have looked upon all these smooth words as true and to have relied upon you implicitly तामेव—she meant to add वने त्यक्तवानसि But the idea of abandonment is too much for her and she breaks off in the middle of her words शान्तमथवा or hush! what is the use of saying more? This verse is quoted in the दशरूपक (III 17) under वाक्केली The latter half of the verse is a fine example of the figure of speech called आक्षेप, which occurs when there is an apparent denial (or suppression) of something which was intended to be said for the purpose of conveying some special meaning स्थाने मोहश्च it is proper that she stops in the middle of her speech (*lit* sentence) and faints 'युक्ते द्वे साम्प्रतं स्थाने' इत्यमरः तमसा means that it is quite natural, considering the great friendship of वासन्ती for सीता, that she should break off in the midst of her speech on account of excessive sorrow and should faint Moreover it seems to us that the poet wants to defend his own treatment of pathos He means that it is quite in keeping with poetic ideals that he should make his characters break off in the middle of their speech and that he should represent them as fainting

P 69 विरम—सीता wishes that her friend should desist from harrowing her husband with pointed questions. लोको [illegible] इति because the people would not tolerate it (i e would not allow him to have सीता) क्षम् 4th *conj* to bear इति shows reason The words are to be taken as an answer to the query of वासन्ती कस्य हेतोः for what reason (would the people not tolerate it)? When the word हेतु is used in the sense of 'cause or

object it is put in the genitive 'षष्ठी हेतुप्रयोगे' पा 2 3 26 (हेतुशब्दप्रयोगे हेतौ द्योत्ये षष्ठी स्यात् । अन्नस्य हेतोर्वसति । सि कौ) स एव किमपि—the people themselves know what that indescribable reason is Rama could not bring himself to repeat the undeserved scandal and so uses the word किमपि Moreover the words convey some taunt चिरात् ज्ञातम् the taunt comes after a long time (when it is too late) तमना means that the taunt contained in Ramas words स एव किमपि comes too late as it cannot set matters right सीता having been abandoned twelve years before The reading उचित ज्ञातम् is not bad The meaning is this taunt given to the people is deserved But it is not so good as the one in the text Verse 27 Here again it will be noticed that there are no compounds as the feeling is intense अयि—is an interjection used as a tender mode of address अनुनये त्वयि इत्यमर कठोर is addressed to राम यश प्रियम् I hear that fame is dear to you किम् अयश what infamy is more horrid than this (viz the abandonment of ones innocent and pregnant wife)? She means—you abandoned सीता I am told because you thought that otherwise your reputation would suffer But you adopted a remedy which instead of adding to your fame would rather cause infamy So how can you be said to be one to whom fame is dear! The second line may also mean would even an evil name be more horrid than this! विपिने in the forest इत्येतदुक्त (मनसा) इन्मया इव दुर्गा यस्मा मा इत्यिदुक्त तथा इत is used in the sense of अनुकम्पा or खेद सम्भुवन्मानसोपनिमालानतः यत इत्यमर त्व मन्यसे how do you think! She means—do you think that she is still living? या प्रत्य प्रत्ययसि who torment (my lord) that is already afflicted (overwhelmed by sorrow) प्राप्त शोकः it is affection and sorrow that say so तमसा says that the harsh words of वासन्ती (अयि कठोर &c) are due to her great affection for सीता and the grief she feels at the sad end (which she supposes) that सीता must have met किमत्र मन्तव्यम् what room for thought is there! (i e there is no necessity for speculating about the fate of सीता I am quite sure she met a sad death). Verse 28 इत्थ and दूरमार्गा qualify तस्या, the principal sentence being तस्या अङ्गयष्टिः व्यालैः नियत विलुप्ता—her creeper like body was certainly devoured by the beasts of prey भ्रम पृषदायत (एक हायन सदस्य यस्य) कुरङ्ग तस्य इव विलोल (चपला) दृष्टि यस्या सा तस्या —of her whose eyes were as unsteady as those of a frightened fawn one year old दरी दूरमार्गा —

परिस्फुरित गर्भ तस्य भरेण अलसाया who was heavy on account of the burden of the quivering fœtus ज्योत्स्नामयीव as if made of moonlight (i e so delicate and charming) मृदु कल्पा almost like delicate and fresh lotus fibres (i e as fragile as the fibres) The affix कल्प is added at the end of compounds in the sense of 'a little less than' 'ईषदसमाप्तौ कल्पब्देश्यदेशीयर' पा. 5 3 67 क्रव्याद्भि —see notes p 49 on क्रव्याद्भ्य अङ्ग लतिका इव विलुप्ता past pass p of लुप (6th P लुम्पति) with वि

P 70 ध्रिये I am alive (present active of धृ 6 A.) अन्य इव like an ordinary person (or low person) प्रमुक्त कण्ठ यथा स्यात् तथा प्रमुक्तकण्ठम् सांप्रतिकम्—proper कर्तव्यानि वापणानि—persons in sorrow must extinguish their sorrow (must seek relief from sorrow) निर्वापणम् extinguishment Verse 29 पूरस्य उत्पीडे (समूहे) पूरो क्रिया when a tank has a large volume (of water), an outlet (or a channel) is the remedy (for preventing the banks from bursting) The word is variously written as तडाग, तडाक, तटाक परि (or री)—वाह drain or channel to carry off excess water The उपसर्ग परि becomes optionally long in accordance with 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' पा 6 3 122 (उपसर्गस्य बहुलं दीर्घ स्याद्घञन्ते परे न तु मनुष्ये।) 'जलोच्छ्वासा परीवाहा' इत्यमर (on which क्षीरस्वामी remarks "जल प्रवृद्धमुच्छ्वसिति परिवहति यैर्निर्गममार्गैस्ते परीवाहा, यदाक्ष्यम्—उपार्जितानामर्थानां त्याग एव हि रक्षणम्। तटाकोदरसंस्थानां परीवाह इवाम्भसाम्॥") शोकक्षोभे when excited by sorrow धार्यते is supported राम लोक The mortal world is troublesome especially to Rama in various ways बहुभि प्रकारै कष्ट or बहुप्रकाराणि कष्टानि कृच्छ्राणि यस्मिन् Verse 30 पाल्यम् should be protected अभियुक्तेन मनसा with a watchful mind The foremost duty of a क्षत्रिय was to protect the subjects 'प्रधानं क्षत्रिये कर्म प्रजानां परिपालनम्।' याज्ञवल्क्य॰ I 119 प्रियाशोक sorrow for his dear wife (सीता) प्रिया ग्लपयति—compare 'ग्लपयति शरीरं शारदिज इव घर्मे वैनतेयम्' on p 53 (text) स्वयं त्यक्त having abandoned her himself, the relief due to weeping cannot be easily had If राम were to weep, people would ask him why he should weep, having brought the sorrow upon him by his own deed निलयन (निलाप) तेन विनोद तद् रुदितम् therefore crying is certainly a gain in that he still breathes (though heavily on account of sorrow) She means —If Rāma had not wept his sorrow would have had no outlet and the consequences might have been most serious The fact that he shed tears has

lightened his grief and enables him to live though with difficulty

P 71 Verse 31 This verse contains four apparent contradictions, one in each line दलति भिद्यते my heart, the agony of which is very deep, breaks, but is not cut up in two. If the heart breaks, we expect to find it cut up But the word 'breaks' (दलति) is not to be literally understood but metaphorically and thus the contradiction (between दलति and द्विधा न भिद्यते) is removed Explain similarly the following lines गाढ॰ उद्वेग यस्य We may also take गाढोद्वेगम् as an अव्ययीभाव गाढ॰ उद्वेग यथा स्यात्तथा G seems to have read गाढोद्वेग Then the meaning is deep agony breaks my heart' Here हृदय will be in the acc and we shall have to supply हृदय in the nom before भिद्यते, the symmetry of the four lines will be lost So the reading of G must be discarded For the intransitive use of दलति compare above 'अपि दलति वज्रस्य हृदयम्' p 1৲ (text) वहति चेतनाम् the body being overwhelmed brings on stupor, but does not lose consciousness ज्वलयति अन्तर्दाहः internal heat (due to sorrow) burns the body, but does not reduce it to ashes प्रहरति .. कृन्तति Fate, cutting the vitals, strikes, but does not cut life. The affix सात् is applied to a word in conjunction with the roots कृ, भू, and अस् in the sense of कार्त्स्न्य (totality) 'विभाषा साति कार्त्स्न्ये' पा 5 4 52 (विवक्षिते सातिर्वा स्यात्कार्त्स्न्ये) This verse occurs in the मालतीमाधव IX 12 Note the remarks of त्रिपुरारि on मालती॰ "अन्तरेव हि दलने यादृशी व्यथा भवति तादृशी व्यथा हृदि वर्तते । यदि मोह कथमेव ज्ञानाभावोऽस्तीत्युक्तम् । चेतना तु न मुञ्चत्येवेत्याशय । तथान्तर्दाहः सन्तापनमन्तुर्निगलोत्थानलस्तस्तनु दहति । नहि 'दह भस्मीकरणे' इति धात्वर्थनिर्दिष्टे भस्मता न दृश्यते इत्यत्र भस्मसात् करोतीत्युक्तम्" Verse 32. न किल भवताम् The queen's residence in my house was not approved of by you तत् त्यक्ता therefore she was abandoned in a tenantless forest as if she were a blade of grass. The words तृणमिव are used to show by contrast the great value which Râma set on the people's opinion न अनुशोचिता was not mourned for. चिर.. भावा those various objects that have been familiar to me for a long time परिद्रवयन्ति cause to melt (i e affect) The reading परिभावयन्ति is not good इह रुदते here do I, being helpless to-day, cry, forgive me (for it). राम says that to cry for सीता would have been to blame the people impliedly. But he says that he is helpless and begs to be pardoned for the nonce, as he has become unnerved by the sight of the objects in पञ्चवटी,

इद स्वते—impersonal अति भारस्य deep is the filling of the excessive grief (of राम) i e Rāma's heart has been deeply affected by sorrow आपूरणम् filling, making full (from all sides) सम्भार preparation collection The reading अति शोकसागरस्य is preferable to the one in the text. It means 'the ocean of the sorrow (of राम) has been deeply filled अवघूर्ण (the reading of V and Gh) is a word rarely used It seems to mean 'eddy, tide' अति स्थैर्यताम् have recourse to firmness as to what is past She means —there is no use in being deeply affected as to what is gone so take courage स्थिरीक्रियते—Rama retorts —there is no need to call upon me to be firm, I have been more than that Verse 33 द्वादश वत्सर this is the 12th year since the world was bereft of the queen प्रनष्ट नामापि even her name has as if disappeared न च जीवति and it is not that Rama does not live i e Rāma does continue to live Two negatives are employed for precluding a possible negation 'सम्भाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ' वामन ० काव्याल० \ 1 9

P 72 मोहितास्मि I am charmed. Verse 34 स्नेहदारुणाः these words, full of affection, are not (i e should not be) very agreeable (to you) being terrible on account of the grief (they convey) एताः स्रवन्ति these are the streams of honey full of poison that fall upon you Here शोक corresponds to विष and स्नेह to मधु Just as one would not like to have showered on his body poisonous streams though full of honey, so you should not welcome with joy these words of राम though full of affection, because they expose the great havoc which grief has played with his heart. Connect मया with न सोढ in the following verse Verse 35 The principal sentence is शोकशङ्कु मया न सोढ किम् यथा क्षत (piercing or painful) like a fiery dart imbedded obliquely in the heart तिरश्चीन is derived from तिर्यच् with the affix ख्न अलात —तम् firebrand, half burnt wood 'अलातोऽङ्गारमुल्मुकम्' इत्यमर A burning dart would cause great pain if planted in the heart The pain would be greater still if the dart were planted crookedly instead of in a straight line प्रत्युप्तम् Thrust in, past pass p of वप् with प्रति सविषश्च दंश and (like) a poisonous bite Supply यथा before सविषश्च We have also to understand तीव्रम् and तीव्र respectively with शल्य and दंश तथैव सोढः Similarly did I not endure the piercing dart of sorrow in my heart, though it cut the vitals (of my heart) ? सोढ past pass p. of सह्. पुरा यदि—once she caused trouble to Rāma when she was

carried away by Ravana. आयासकारिन् causing trouble अतिनिष्कम्प स्तिमित च अन्तःकरणं यस्य तत्—though my heart is very firm and steady निष्कम्प motionless स्तिमित made steady संस्तुतानि तानि तानि प्रियवस्तूनि तेषां दर्शनात्, संस्तुत वेग (still) my excitement has become fierce (or boundless) by seeing those various familiar things that were dear to me The things referred to are those in पञ्चवटी which have been mentioned in the preceding dialogue between वासन्ती and राम संस्तुतप्रदर्शित तदा to explain
Verse 36 The principal sentence is कोऽपि मनोविकारः बलात् प्रसरति—Some indescribable emotion of the heart spreads over me vehemently वेलो सम्भ्रमाय in order to stop (or check) the growth (उन्नमन) of the sorrow (करुण) that is excited and gone beyond bounds वेलाया (मर्यादाया) उल्लोल क्षुभित स करुण तस्य उन्नमन (वृद्धि) तस्य लम्भनाय यो भित्वा after having again and again baffled (*lit* broken) every effort which is made by me in my mind with great difficulty सेतु ओघ just as a flood of water of irresistible velocity breaks through a dam (सेतु) of sand and spreads Connect तोयस्य with ओघ We have to expand the last line into अप्रतिहतरय तोयस्य ओघ सैकत सेतु भित्वा निस्त्वा यथा प्रसरति अप्रतिहत रय (वेग) यस्य सैकत—from सिकता with affix अण् according to 'सिकताशर्कराभ्यां च' पा 5 2 104 (सैकतो घट. । शाकर ।). Most editions read लोलोल्लोल The meaning then is लोला (चपला) उल्लोला (waves) यस्य स लोलोल्लोल अत एव क्षुभित. &c—which is agitated because it rises high 'महत्सूल्लोलकल्लोलौ' इत्यमर. Or it may mean 'extremely unsteady' लोलात् (चपलात्) उल्लोल अतिचपल क्षुभितश्च &c This reading is not bad, but it is not so easily construable as the one in the text G seems to have read 'हेलोल्लोल' which means 'easily unsteady' This is not good Some read करण for करुण वेलोल्लोल च तत् क्षुभित करण अन्तःकरण or वेलानि च क्षुभितानि च करणानि (इन्द्रियाणि) &c This is not a happy reading राम tries not to check his organs or mind, but rather his outbursting sorrow This is what he says in the words अतिनिष्कम्प &c The reading हित्वा (having abandoned) does not yield a good sense

P 73 दुर्वार. दुःख its own grief being removed by this agitation of the sorrow (of my lord) the operation of which is irresistible and terrible. दुर्वार दारुण च आरम्भ यस्य, परिमुषित निजदुःख यस्य—this qualifies हृदयम् सीता means that the manner in which Rama is lamenting frightens her so much that she has forgotten her own sorrow and is stupefied by the thought of

what the consequences of her lord's extreme grief may be किमपि हृदयम् my heart has been stunned in an indescribable manner कष्ट · देव his Majesty (Rāma) has been reduced to a sad condition तद् क्षिपामि therefore I shall divert his attention elsewhere मानयतु देव let your Majesty honour सन्दीपन तर्कयामि I guess that the remedy for relieving (Rāma's sorrow) which my dear friend employs will surely increase his grief सन्दीपन — the affix अन is कर्तृवाचक here (सन्दीपयति इति) वासन्ती drew Rāma's attention to some familiar spots in जनस्थान for the purpose of relieving his sorrow सीता feels sure that the result will be quite the reverse If we take the reading of V and Gh, the meaning will be "my dear friend looks upon the things that are calculated to excite (राम) as a remedy for relieving (his sorrow) This is not bad **Verse 37.** तस्या मार्ग तन्मार्ग तस्मिन् दत्त ईक्षण येन— who had fixed his eye on the way (by which she was to return) हृते तुका (हृत कौतुक यस्या) whose admiration (or curiosity) was roused by the *hamsas* सैकतम् (a sandy bank) is derived from सिकता with the affix अण् (अ) according to 'देशे लुबिलचौ च' पा 5 2 105 (चादण् मतुप् च । सिकता सन्ति अस्मिन्देशे इति सिकता' सिकतिल सैकत सिकतिल । सि कौ) Some read ०रोधसि (on the bank) for ०सैकते आयान्त्या—connect this with तया परि वीक्ष्य marking that you seemed to be vexed (by her tarrying too long) परिदुर्मनायित— displeased, vexed—past pass p of the denominative verb दुर्मनायते with परि Vide notes (p 16) on दुर्मनायमानाम् बद्धस्तया अञ्जलि she, through timidity, joined her hands in salutation prettily so as to make the (folded) hands appear like a lotus bud कातर्यत्— कातरस्य भाव Rāma was not really angry, but Sitā fancied that he was angry at her tarrying too long and wanted to mollify him by folding her hands before him as a suppliant G finds fault with the author for this description of Sitā, but he seems to be too fastidious वीर० remarks "प्रणामाञ्जलि मस्तकन्यस्तकरपुटादि प्रणामाङ्गभूताञ्जलिरित्यर्थ । अथवा 'नामयन्त्यपि वा देव प्रह्वीभावयति ध्रुवम् । प्रह्वी भवति नीचो हि परो नैच्यं विलोकयन् ॥ अतो वा नमउक्तीद यत्तं नामयति स्वयम् । वाचा नम इति प्रोच्य वपुषा मनसा च यत् ॥' इति भगवच्छास्त्रोक्तरीत्या प्रणाम श्लेषो- त्तरामहृदयगमनहेतुभूतोऽञ्जलिरित्यर्थ । उक्त च 'अञ्जलि परमा मुद्रा क्षिप्रं देवप्रसा दिनी' इति । अत एव रामायणे 'कृतापराधस्य हि ते नान्यत्पश्याम्यहं क्षमम् । अन्तरे णाञ्जलिं बद्ध्वा लक्ष्मणस्य प्रसादनात् ॥' इति " This verse occurs in the दशरूपक (IV 58) as an example of प्रणयमान हृदयमर्मणि गूढ शल्य तस्य संघट्टनं (चालनं) by the moving of the dart that lies imbedded in the vitals of the heart. A dart planted in the body causes pain,

but when it is moved after entering the body, the pain becomes greater still. So the sorrow of Rāma had already tormented him a great deal. By pointedly referring to former incidents in his life Vāsanti made the sorrow more poignant.

P 74 चण्डि Oh cruel one or angry one. वीर० says 'जानकी स्नुक्या परमदयानुविनकरागनुग्रामान्तवेद निरवत्त नोऽविचिनेनि व्यपदते' इतस्ततो दृश्यसे you as if seem to be here and there, but you do not pity me. Rama means that he feels as if she were present all round him, but his physical eye cannot catch her. Verse 38. The poet here describes the extreme intensity of Rama's grief. This verse is one of Bhavabhuti's masterpieces. हाहा—shows extreme grief. ग्लनते वपु my whole frame is unnerved (or the joints of my body become relaxed). शून्यं जगन्मन्ये I regard the whole world as a void (because you are not in it). I burn within with dense flames. अविरला ज्वाला यथा स्यु तथा (अव्ययीभाव). मीदन्—pr parti nom sing mas (of सद्)—goes with अन्तरात्मा. अन्धयति इति अन्धन् that which makes one blind. विधुर helpless. सादं ददाति my languishing soul, being helpless as if sinks in pitchy darkness. विष्वक् adv everywhere, in all directions. Or विष्वक् (all pervading) may be an adjective of मोह. The first seems preferable. स्थगयति stupor envelopes me from all sides, what shall I an unfortunate man, do! कथं is equal to किम्. स्थगयति causal of स्थग् 1 P to conceal, cover. The reading अविरलज्वालम् would mean 'with incessant flames.' On 'कथ करोमि' वीर० remarks 'किं हृदयस्फोटनादि विचारयामि, उत त्वद्गमनार्थं लोकाननुनयामि, अथवा दावित्तृस्त त्वामन्वेष्यामि वेति भाव.' This verse occurs in मालतीमाधव IX. 20 where we read मन्ये जगत्. This very well brings out the Vyabhichāribhāvas of the Sthāyibhāva (Śoka) of the sentiment of pathos. 'द्विधा भवति हृदयमिति दीर्घ, अनवच्छिन्न रिथिलीभवतीत्यनवस्था। निर्थं शून्यं मन्ये इति शून्यतेनादना निर्वेद। अविरलज्वालं यथा तथान्तर्ज्वलामाति चिन्तात्मिका दाह। अन्तरात्मा निराधार सीदन्नवसाद। गाढान्धकारे मज्जतीवेति ग्लानि। विष्वक् सर्वतो मोहयत्नीति मोह। मन्दभाग्योऽहं किं करोमीति दैन्यम्'' उद्दिश्य with reference to सकल.. हन्तास्मि alas! accursed am I in that again and again there comes over you who are the support of the welfare of the whole mortal world a change which is terrible because it puts your life in danger. मुहुर्दिष्टे जीवितं यस्मिन् स॰ संशयित जीवित मत एव दारुण दशापरिणाम lit development of condition i e change. N reads शताङ्गत्वजन्मनस्य (सकलजीवलोकस्य मङ्गले साधु मङ्गल्यं जन्म यस्य), which means 'whose birth was auspicious to the

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whole world' G reads महत्याधारजन्मनस्य (whose birth was the support of the welfare of the whole world) This is not bad By fainting again and again on account of his sorrow for Sitâ, Râma's life is endangered त्वया मङ्गस्य the touch of your hand alone is the means of bringing back to consciousness dear राम

P 75 सम्भावय (lit cause to be) bring to life दिष्ट्या (instru sing of दिष्टि, used as an adverb) fortunately प्रत्यागता चेतना येन स प्रत्यागतचेतन—who has regained his consciousness **Verse 39** आश्च्योतन् goes with स्पर्श: आश्च्योतन् is the object of आलिम्पन् (pre parti nom sing mas of लिप् with आ) आलिम्पन् धातून् besmearing the constituents of my body both inside and outside with ointments as if prepared from nectar The धातुs are said to be seven 'रसासृङ्मांसमेदोऽस्थिमज्जाशुक्राणि धातवः' (वाग्भट) पुन: सहसा all of a sudden bringing me back to life आनन्द मोहम् brings on a stupor as if of another kind on account of the joy it causes The idea is similar to that in verse 12 above and in Act I 35 आनन्देन निमीलिते अक्षिणी यस्य whose eyes were closed through joy कथमपि how possibly, I should like to know how मर्मच्छेददारुणैः terrible because they cut the vitals चिर स्पर्शेन by the touch of my lord which (touch) is agreeable and cool on account of his long continued goodness, सद्भाव goodness of heart attachment वज्र बद्ध इव which is as if tied (to him) by cement and which quickly removes my pain that was long and terrible वज्रलेप a kind of very sticky cement स्विन्न यस्य perspiring and unbearably paralysed वेपनशील trembling अवश इव as if powerless This sentence indicates some of the सात्त्विक भावs ... स्तम्भ and वेपथु She could not take off her hand from Rama's body though she desired to go away G seems to have read चिरप्रणयस्वभावशीतलेन which means 'agreeable on account of his deeply loving nature (चिर प्रणय वसिन् स ... स्वभाव तेन सह ...) N and G read उपनयता, which seems to mean lessening ... उपनयति is a denominative verb from लघु लघु प्रलाप: how is this raving talk? He means that he is not raving but speaking the truth **Verse 40** पाणिग्रहणे in the ceremony of marriage कङ्कणधर wearing the marriage-string (on the wrist) Supply मया before गृहीत सुधाया (अमृतस्य) सृति (उत्पत्ति) यस्मात् स सुधासृति चन्द्र The moon is said to be full of nectar, which is drunk by the Gods and the Manes 'सुरासुरैस्तु सुधा यस्यपितृभिश्चैव चन्द्रमा ... सुधामय ॥ विष्णुपुराण II 11 22

इन्दु किरो सुधा चित which was familiar with (i e a friend of) the rays of the moon that are as cool as nectar It must be admitted that the reading in the text does not yield a satisfactory sense. The meaning seems to be that the hand possessed the same qualities as the rays of the moon. The reading चिर ... can be construed much more easily than the one in the text The meaning then will be — that was familiar to me on account of the touches cool like nectar that I enjoyed for a long time ... will ... you are now the same that you were at that time (when I was married to you) Sita had just then touched Rama. She says that she feels the same pleasure ... sensations on touching him which she experienced when her hand was taken by Rama at the time of marriage and afterwards. ... explains ... [illegible]

[illegible] Or we may look upon the sentence as interrogative my lord, are you now the same (i e as loving and full of concern for me) as you were then ? This is not, however so good as the first, because after what Sita has actually seen, she can scarcely have any doubt left about Rama's love for her.

स एव अयम्—these words go with ... charming on account of its resemblance to a lump of snow ... (...) ... (...) ... (...) ... (...). ... resembling a tender lavali sprout The two clauses ... and ... indicate the extreme fairness, coolness and softness of the hand of Sita. N and G read ... which does not yield a good sense. It means (...) charming on account of its resemblance to the other hand of hers. This is hardly of any use in the context. ... remarks '... ...'

P 77 ... who was maddened by the touch of my lord She could not take her hand off from the body of Rama, who seized it. We have seen (p. 5- text) that she was afraid of incurring the displeasure of Rama for approaching him without his permission. But here she allowed her hand to be seized by him. ... carelessness, blunder. ... —whose senses are closed (i. e.

benumbed, rendered dull or inoperative) by extreme joy. साध्वसेन परवानस्मि I am helpless (cannot control my actions) on account of agitation. तत् therefore धारय hold कष्ट एव it is a pity that this is all a wild raving उन्माद madness, derangement of brain We have seen above (text p 58) that Sitâ had become invisible to all through the favour of the Ganges. So Vasanti did not see her Rama also did not see her, but in the action of touching him he seized her hand Vâsanti, not seeing Sitâ, thought that the words of Rama 'एना धारय' were due purely to Rama being beside himself through sorrow आक्षिप्य snatching Verse 41 Construe तस्या स जड प्रकम्पी स्विद्यत् करपल्लव जडात् परिकम्पिन स्विद्यत मम करात् सहसैव परिभ्रष्ट that hand of hers, that is cool, trembling and perspiring, all of a sudden dropped from my hand that was cool, trembling and perspiring The poet here speaks of स्वेद and वेपथु (प्रकम्प), which are सात्त्विकभावs See notes on verse 47 below न पर्यवस्थापयति आत्मानम् he (Râma) does not compose himself अनव नयन whose eyes are unsteady, dull stupefied and rolling अनवस्थित not fixed on any object His eyes appeared at one moment wandering, in another moment to be fixed, then again plunged in darkness and again striving for light N reads 'अनुबद्धबहुघूर्णमानवेदन न सम्पादयाम्यात्मानम्' which means I (सीता) do not compose myself, my torments being continuous, many and agitating' अनुबद्धा बहव्य घूर्णमानाश्च वेदना यस्य With the reading in the text we have to suppose that सीता refers to the condition of Râma. But we do not find in the sequel any allusion to Râma's rolling eyes &c If we accept the reading of N, then the sentence refers to the condition of सीता herself We find in the next two speeches of तमसा and सीता that her helpless condition is referred to Though she extricated her hand she was extremely flurried and could not present a composed appearance to तमसा Therefore the reading of N is better. G reads 'अनवस्थितस्तिमितघूर्णमान अविरलवेदन न पर्यवस्थापयामि आत्मानम्'. This is also a good reading It means 'I do not compose myself who am unsteady, dull and shaking and whose torment is very great' अविरला (not thin, dense) वेदना यस्य. सस्नेह निवर्ण्य looking (at सीता) with affection, admiration and smile. Verse 42 सस्वेद (स्वेदेन सह, बहुव्रीहि) रोमाञ्चित कम्पित च अङ्गं यस्या —whose body is full of perspiration, has horripilation and is trembling प्रिय स्पर्शेन by the pleasure due to the touch of her husband रोमाञ्च सञ्जात अस्य इति रोमाञ्चितम्

according to 'वदम्य मण्डू तारकादिभ्य इतच्' पा 5 2. 36 मरुन्नवाम्बुश्च मरुदाधूर्णी हृष्टा (कन्टा) प्रवर्तिता तिलकं च स्तुत्या कोरकं (कलिका) यस्य 'कलिका कोरक पुमान्' इत्यमरः मरुत् कोरकैव like the branch (*lit* stick) of a कदम्ब tree, which is shaken by the wind and sprinkled with fresh rain water and which then has put forth buds. This verse contains a fine उपमा The body of सीता is compared to कदम्बयष्टि, her कम्प due to agitation is compared to the कम्प of the tree by the wind, स्वेद to नवाम्बु and her रोमाञ्च to buds. Sanskrit poets represent the कदम्ब tree as putting forth buds when rain water falls upon it. कम्प refers to this very often. Compare 'अलिभिरपि कदम्बकेसरोत्करकदम्बैरिति कन्दलितैस्तनुरम्' पूतनम्, 'पुलकाञ्चितमलिनीमस्य निवासनिकरां प्रतानपि वप्रकदम्बकता' उत्तररामच. This verse describes the three *Sāttvikabhāvas* स्वेद, कम्प and रोमाञ्च which are the external indications of the inner feeling

P 78 अपत्रेप - नमनया I am put to shame by the revered Tamasa (*i. e* I am ashamed to show myself to her) in consequence of my being unable to control myself She could not prevent the external indications of intense love for Rāma manifesting themselves रणरणित past pass p. of a denominative verb from रणरणा किमियं मंस्यते what will she think? एष परिग्रहः इति such a repudiation and such an attachment (notwithstanding the abandonment). इति is to be connected with मंस्यते and indicates the thought that सीता fancies might be passing in the mind of तमसा. कथं नास्त्येव how! she is not (here) at all. ननु shows 'emphasis' here एवंविध reduced to this (extremely pathetic) condition. न. इति you will please not abandon me who am in this (sad) plight. राम thought that सीता had been to him a moment before but left him afterwards, therefore he says these words. विपरीत *adj* contrary, topsy turvy She means —it is not I who left you, but it is you who abandoned me. स्थैर्यम् —स्थैर्य उदार धैर्यम् 'उपसर्गदस्यतीत्युत्तर अन्यतरस्याम्' इत्यमरः. संस्तभय make firm or steady अतिभूमि गतम् gone to excess (of sorrow) The reading अतिभूमिगतविप्रलम्भम् (*adj* of आत्मानम्) means 'whose sorrow (for his beloved) is gone to excess.' विप्रलम्भ—separation, also 'delusion.' अतिभूमि गतः विप्रलम्भः यस्य 'विप्रलम्भो विप्रयोगे' इत्यमरः. व्यक्तं नास्त्येव—clearly she (सीता) is not here. अपि स्वप्नः can this be a dream? अपि introduces a question Rama asks himself whether he was dreaming when he felt that Sitā touched him. To this he replies in the words 'न खल्वपि सुप्त' &c. कुतो निद्रा whence (how) can Rāma have sleep? He means that on

account of his intense sorrow he hardly gets any sleep स मां that very delusion which is caused by my brooding repeatedly (over the image of सीता), follows me again and again अनेकवार परिकल्पना तया निर्मित The idea is the same as that contained in the words 'नून सङ्कल्पाभ्यामपाटवोपादान एव रामभद्रस्य भ्रम' (p. 61 text) On सवथा वीर० says 'मम वामन्त्याश्चानुपलम्भात् निद्राया अभावेन स्वप्नानुपपत्तेश्च सर्वप्रकारेणापि सीतादर्शन भ्रमरूपमिति भाव' The word भगवान् is applied to विप्रलम्भ ironically or it means 'very powerful' 'ऐश्वर्यस्य समग्रस्य धर्मस्य यशस श्रिय । वैराग्यस्याथ मोक्षस्य षण्णा भग इति स्मृत' क्षीरस्वामी वीर० says 'भगवानित्यनतिलङ्घनीयत्वप्रयुक्तपूज्यता ख्यापनार्थम्' विप्रलब्ध deceived सीता takes the blame upon her self, because she by touching Râma induced the belief in him that she was near him and then withdrew her hand पश्य—वासन्ती wants to divert Râma's mind and therefore shows him other objects Verse 43 पौलस्त्यस्य रथ (see) here the iron chariot of Râvana broken by जटायु For पौलस्त्य, see notes (p 5) In this line the word is जटायुम्, while in the third line it is जटायु विघटित broken कार्ष्णायस —कृष्ण अय तस्मात् निर्मित अय (n) metal in general, also, 'iron पुरत in front The reading पश्यैते is *not good as the words* पश्य पश्य in the beginning are common to the whole verse पिशाच खरा asses that had mouths like those of goblins and of which only skeletons remain पिशाचानामिव वदनानि येषाम् कङ्काल येष येषाम् 'स्यात्छरीरास्थि कङ्काल' इत्यमर 'रासभा गर्दभा खरा' इत्यमर G explains खरा as mules खड्गेन छिन्ना चासौ जटायुपक्षतिश्च खड्ग रित here are the wings of जटायु cut off by the sword (of रावण) पक्षति *f* the roots of wings. 'स्त्री पक्षति पक्षमूलम्' इत्यमर 'पक्षात्ति' पा 5 2 25 (मूलग्रहणमात्रमनुवर्तते । पक्षस्य मूल पक्षति । ति को) We may also take खड्ग पक्षति as an adjective qualifying अरि खड्गेन छिन्ना जटायुपक्षति येन In that case इत would mean from this place (darted up into the sky the enemy) सीता इति (here) the enemy (रावण), carrying Sitâ who was trembling rose up in the sky, resembling a cloud charged with lightning flashing inside. चलन्तीम्—trembling (through fear of रावण) The reading ज्वलन्तीम् is good and preferable to चलन्तीम् It means burning (with anger or with the lustre of her chastity and beauty) अ तर्व्यापृता विद्युद् यस्य स, or अन्त विद्युत्, स चासौ अम्बुदश्च व्यापृत busy (here flashing) This is a fine simile The swarthy and large bodied Râvana is compared to the cloud the fair and trembling Sitâ to the brilliant and flashing lightning याम् acc sing of यो अम्बुदस्थात्—Aorist of

क्षा w. h अपि and उद्. The reading अन्तव्याकुल cannot be well con strued with विदुर. Gh suggests that we may separate as अपि (meaning अविद्यमाना भी: यथा स्यात् fearlessly) and उद्व्यात्. This is not very happy. वीर० remarks on the comparison 'अनेन दृष्टान्तेन रावणप्रयुक्तदोषो नास्ति इति सूचितम्।' For an account of जटायु, see notes p 32. For the encounter between जटायु and रावण, see अरण्यकाण्ड chap. 50–51. भवभूति faithfully follows the रामायण in the particulars mentioned here. 'बाहुभ्यां विक्षिपन्दिव्यान्पिशाचवदनान्खरान्। ताभ्याम् ... समरे बली॥ अथ त्रिवेणुसम्पन्नं कामगं पावकार्चिषम्। मणिसोपानचित्राङ्गं बभञ्ज च महारथम्॥ तस्य व्यायच्छमानस्य रामस्यार्थे स रावणः। पक्षौ पार्श्वौ च पादौ च खड्गमुद्धृत्य सोऽच्छिनत्॥' अरण्यकाण्ड 51 15–16. As to the words सीता जननी &c note the following:—'स तु ता राम रामेति रुदती लक्ष्मणेति च। जगामादाय चाकाशं रावणो राक्षसेश्वरः॥ तप्ताभरणगात्री पीतकौशेयवासिनी। रराज राजपुत्री तु विद्युत्सौदामिनी यथा॥ सा पद्मपत्राक्षी हेमाभा रावणं जनकात्मजा। विद्युद्घनमिवाविश्य शुशुभे तप्तभूषणा॥' अरण्यकाण्ड 52. 13–14, 24. तात refers to जटायु. व्यापादितः is killed. सीता, at the mention of the encounter between जटायु and रावण, forgot where she was and thought as if the events were happening then. सावेगम् with excitement. आ—'आङ्तु स्मृतौ कोपपीडयोः' इत्यमरः. तातप्राणान् सीता च मयि दर्शितेति. राम also refers to जटायु as तात as the latter was a friend of दशरथ. राक्षस-केतो O fire of destruction (or 'comet indicating the destruction) to the family of demons. Vide notes (p 5) on पौलस्त्यकुलधूमकेतो. किम् विषय does any object of your wrath still exist? She means—the demons are all destroyed and there is no one left on whom you can wreak your anger. मन्यु anger. Râma also at the mention of जटायु and रावण forgot himself for a moment. अहमपि—सीता says that she also, like राम, forgot herself. उद्भ्रान्ता distracted, gone mad. अन्य ...वार्ता now there is a strange change. विपर्यय change, reverse. The following verse explains what great difference exists between the former separation of राम from सीता (when she was carried off by रावण) and the present one. When वासन्ती asked राम whether any demons yet existed, he recovered himself but the contrast between his condition when enemies existed and when they no longer existed, struck him and made him utter the following sentiment. The reading अन्वर्थः प्रलापस्तदधुना प्रलापो वर्तते of V and Gh. is good. It means 'this my prattle is now really a prattle.' अन्वर्थ significant. The idea is—If I had said 'आः पाप क यासि'

at the time when सीता was actually carried off, the words would have been most appropriate But she, being abandoned twelve years before, is now no more (so राम supposes), and there is no possibility of her being carried off So these words are really now the ravings of a mad man We did not adopt this reading, because we believe that it does not contain the original words of the author, but that it is purely conjectural. **Verse 44** The first three lines form one sentence Construe अनिरत करै वीराणा निमर्दे जगति जनि रस स खलु मुग्धाक्ष्या वियोग उपायाना भावाद् रिपु वधि अभूत्—that separation from the lady (सीता) with charming eyes was to last till the destruction of the enemies on account of the existence of remedies (for destroying them)—that separation which produced a feeling of great wonder in the world by the encounters of heroes which contained constant incidents for giving me relief (from sorrow) अविरता (never ceasing) विनोदव्यतिकरा येषु *adj* of निमर्दे विनोद relief beguiling amusement व्यतिकर incident Or व्यतिकर may be taken to mean सम्बन्ध जनित अत्यद्भुतरस यस्मिन् or येन—qualifies वियोग रिपुघात अवधि (अवसान) यस्य—qualifies वियोग कथ विध but how can this separation be patiently endured which (वियोग) is without remedy and endless? अप्रतिविध —remediless राम means —When सीता was carried off by रावण, he fought with him and recovered her That separation could be borne because there were numerous engagements in that war which thrilled the whole world and diverted the mind of राम He draws three points of distinction between the former वियोग and the present one I In the former separation, there were remedies by resorting to which an end could be put to it in the present one सीता being dead (as राम thought) no remedies were of avail II There was hope that the former separation would end (and as a matter of fact it did end) while in the present one there is no hope that it will ever come to an end (as सीता was supposed to be dead) III The former separation was made bearable as the mind was diverted by war like operations, but in the present separation nothing can be done except bearing it patiently V reads व्यतिकर for व्यतिकर? In that case it will have to be construed as an adjective of वियोग the meaning being in which there were constant incidents for relieving (sorrow) This is a good reading and will render the verse more symmetrical and easy to construe The reading of the text in the last line is preferable to that of Gh, as it brings out all the three

points of contrast between the former and the present वियोग N and G seem to have read प्रविलय (destruction, dissolution), which is not good We require the same word (वियोग) in order to heighten the contrast. वीर० remarks 'पुनदर्शनाभावाभिप्रायं वियोगस्य प्रत्यक्षतोक्तिः' निर माणिनी alas! I am cursed in that (my lord says that) it (the present separation) is to be endless राम meant that सीता being dead the present वियोग would never come to an end, even if he wished to end it. सीता thinks that he uses the word निरवधि, because he had determined never to welcome her back These words deal a heavy blow to her, they dispel what forlorn hope she might have entertained of being re-instated at some distant date. **Verse 45** The first three lines contain five relative clauses. The word यत्र occurs only in three out of these and we have to understand it in two others. कपीन्द्र = सुग्रीव For the alliance between राम and सुग्रीव see किष्किन्धाकाण्ड 5-7 'ततोऽग्निं दीप्यमानं तौ चक्रतुश्च प्रदक्षिणम् । सुग्रीवो राघवश्चैव वयस्यत्वमुपागतौ ॥' किष्किन्धा० 5 15-16 वीर्य—prowess हरीणां of the monkeys Supply वृथा after जाम्बवतोऽपि जाम्बवत् is popularly supposed to be the chief of bears. But the रामायण speaks of him as a वानर 'जाम्बवान् वानरश्रेष्ठ सह सर्वैः प्लवङ्गमैः । भूतलात्सहसोत्थाय हनूमन्तमभाषत ॥' किष्किन्धाकाण्ड 59 2 He was of signal service to राम in various ways. It was he who encouraged Hanumân to undertake the feat of crossing the ocean It was he who, when राम, लक्ष्मण and the whole army of the monkeys lay senseless on the battlefield on account of the missiles of इन्द्रजित्, directed Hanuman to go to the Himalayas and bring medicinal herbs for curing the wounds of the army See युद्धकाण्ड chap 74 न गतिः वायोरपि where there is no access even to the son of the wind This refers to हनुमान्, the son of अञ्जना and वायु See किष्किन्धाकाण्ड chap 66 As to the greatness of Hanuman note the words of जाम्बवत् to विभीषण 'अस्मिञ्जीवति वीरे तु हतमप्यहतं बलम् । हनूमत्युज्झितप्राणे जीवन्तोऽपि वयं हताः ॥ धरते मारुतिस्तात मारुतप्रतिमो यदि । वैश्वानरसमो वीर्ये जीविताशा ततो भवेत् ॥' युद्धकाण्ड chap 66 22 23 The words in the text have a picturesque effect वायु has access everywhere But सीता is now there where even the son of वायु cannot reach क्षम able नल was the name of a monkey chief who constructed the सेतु by which the monkey host passed over to Lankâ *Vide* युद्धकाण्ड सर्ग 22 सागर says to राम 'अयं सौम्य नलो नाम तनयो विश्वकर्मणः । पित्रा दत्तवरः श्रीमान् प्रीतिमान् विश्वकर्मणः ॥ एष सेतुं महोत्साहः करोतु मयि वानरः । तमहं धारयिष्यामि यथा ह्येष पिता तथा ॥' 41-42 सांप्रतं मे Oh thou, my beloved

where art thou in a place which is beyond the reach (*lit* not the province) of the arrows of even रघुपण? Some read अविषय which is not good. In that case we shall have to supply य before अविषय, which will break the symmetry, as in other clauses we have यत्र बहु विरहम् I am made to think highly of my former separation (from राम) She says so because then she lived in hopes of again being united to Râma N reads विरहे, which does not yield a good sense It will mean 'I was highly honoured in my former separation' दु रा दर्शनम् the sight of Râma will only tend to generate sorrow in the hearts of his friends. किय विरयामि how long shall I make you cry? He means that all along during their meeting वासन्ती had been crying on account of the sad recollections that Râma's presence without Sitâ aroused तदनु गमनाय therefore permit me to go.

P 81 वर्धवन पादवितु in order to perform the auspicious ceremonies for the prolongation of the life of (कुश and लव). N reads वर्धैङ्मिङ्गलानि which वीर० explains 'द्वादशवर्षपूर्तिमङ्गलानि देवतापूजादीनि शुभानि' दुर्लभं दर्शनं यस्य अस्ति—This sentence explains why Râma wanted permission to go He had begun the अश्वमेध sacrifice in the midst of which he had come to punish शम्बूक (see pp 39 40 text) The speech of राम extends up to चतुरक्नोद यानि But in order to produce a striking effect on the spectators, the author has interposed the two utterances of सीता The audience hears both राम and सीता But सीता is supposed to be invisible to राम सोत्कम्पम् in a trembling manner (with a trembling heart) The words of Râma (अस्ति सहधर्मचारिणी) are like a thunderbolt to सीता and cause for a moment a heart rending shock and make her hold her breath But the following words (हिरण्मयी &c) at once relieve her and she breathes freely सोच्छ्वासासम् with a deep sigh (of relief) and tears. आय त्वम्—she means that what he has done is like him self, is what was expected of a noble and loving personality like राम उत्पात पुत्रण my lord has now plucked out (from my heart) the dart of shame due to my abandonment by him सीता means — my abandonment without any cause has been rankling in my heart like a dart. But the fact that Râma yet loves me so intensely as to have by his side my image has made me forget the undeserved treatment I received I feel no shame now. Râma has done sufficient penance for his bad treatment of me and I am now quite satisfied. तथापि—सीतामतिरूपो अपि तत्रापि .

—स्नेदयामि I shall divert my eye full of (*lit* smeared with) tears by looking at the image of सीता The purpose of the third Act is to take away the grief of undeserved abandonment rankling in Sitâ's heart is here accomplished. धन्या सा—This refers to the image आशा लोकस्य has become the stay (*lit* tie) of the hope of the world The whole world depended upon the life of राम, which in its turn, depended upon the comfort derived by looking at the image एवमात्मा स्तूयते—In this way you praise yourself. The praise of the image is virtually the praise of the original (*i.e.* सीता herself) परिहसितास्मि भगवत्या I am laughed at by the revered (तमसा) महान् प्रसाद this meeting has been a great favour to me व्यतिकर contact गमनं कायम् as to going away, you should so act as will not interfere with your duties. प्रतिकूला संवृत्ता—वासन्ती became unfavourable as she permitted Râma to go, which Sitâ did not desire कथं गम्यते how can you go? She means that in the condition in which सीता is seen to be it is impossible for her to go. Connect वस्तास्तव with चक्षुः in the following verse Verse 46 प्रत्युप्त स्यते the contact of whose eye, which is as if rivetted on your husband and is wide stretched through the longing (to see him long), can be checked only with efforts resembling the piercing of vitals She means—सीता has rivetted her eye on राम, to take away that eye from Râma would require tremendous efforts and cause as much anguish as piercing the vitals would do. प्रत्युप्त inlaid, fixed तृष्णया दीर्घस्य सन्निकर्ष contact, proximity Most editions read the last half as मर्मच्छेदपरैरपैरास्यपि न समाप्यते the withdrawing of your eye is not effected (*lit* completed) even with heart rending efforts. This is good, but seems to be a conjecture in order to gloss over the difficulty caused by 'मर्मच्छेदोपमैः यत्नैः'

P 83 अपूर्वपुण्येन अनिन दर्शन ययो N and G read सुकृतपुण्यजनदर्शनीयाभ्याम् सुकृत and पुण्य mean the same thing In order to avoid this, G makes a desperate suggestion and takes पुण्यजन to mean the राक्षस विभीषण पुण्यजन does mean राक्षस 'यातुधान पुण्यजनो नैर्ऋतो यातुरक्षसी' इत्यमर वीर० is more reasonable and explains 'सुकृतानि पुण्यानि यैस्ते सुकृतपुण्या । सुकृतपुण्याश्च ते जनाश्चेति विग्रहे कर्मधारयः' कियच्चिरं दर्शनम् How long is it possible to see the moon on the full moon day when screened by clouds? She means—when there are clouds in the sky, a sight of the moon can be had only at intervals and for a short time सीता means

that she must look upon herself as extremely fortunate in that she obtained, though for a short time, a sight of राम after so many years Here राम is spoken of in terms of the full moon This indicates the व्यभिचारिभावनिर्वेद (resignation, dejection) अहो धानकम् Oh, how strange is the arrangement of incidents (in the lives of राम and सीता) It also means the plot of a drama Here भवभूति indirectly suggests that his own skill in arranging the events of his plot is superb **Verse 47** एको विवर्तान् The identical sentiment of sorrow, appearing different in con sequence of (the presence) of different circumstances, seems to assume several different forms तमसा says —the sentiment underlying all these strange and manifold incidents of the lives of राम and सीता is only one, viz करुण But on different occasions, that sentiment presents other appearances on account of the external conditions in which that sentiment has to operate At one time the sentiment may border upon शृङ्गार, at another time it may verge upon वीर, but all the same the under current running beneath all these outward manifestations of शृङ्गार or वीर is always करुण In order to illus trate this, तमसा gives an illustration आवर्त ममयम् just as water (assumes) the various forms of effects, whirlpools, bub bles, waves, though all that is (in reality) water only Supply आश्रयते after अम्भो यथा आवर्त —whirlpool Whirlpools, bubbles and waves are manifested in water When we see them, we are not to suppose that they are entirely distinct from water, which is their substratum. They are in reality various forms and phases of water Without water they cannot be Similar ly in the life of राम and सीता, करुण is the all pervading sentiment though at times we may see it in the form of शृङ्गार or वीर on account of the conditions under which it is operating The word विवर्त has been explained above (notes pp ५९-59) It is to be noticed that the word occurs here in juxtaposition to विकारान् This may plausibly be urged as a reason for holding that the word विवर्त was used by the author in the sense of विकार and not in the strict technical sense as explained on p 59 of the notes But the occurrence of the word in the 6th Act in the verse 'विधाकल्पेन मरुता मेघानां भूयसामपि । ब्रह्मणीव विवर्तानां क्वापि प्रविलय क्व ॥' lends support to the view that the technical sense of the word was known to the author The words क्वापि प्रविलय require that the appearances manifested in ब्रह्म exist no more and that

there remains only one undifferenced Brahma It appears to us that even in the present verse the word विवर्त is used in its technical sense of 'an illusory appearance' The author means that everywhere the underlying रस is करुण, but to readers and spectators of average abilities it appears that in some cases the रस is शृङ्गार or वीर that however, is a mistake due to the निमित्त (the उपाधि) in conjunction with which the one रस (करुण) is working The example is given only for the purpose of showing the *oneness (sameness)* of the underlying entity It is not necessary that the illustration and the thing illustrated should be on all fours Hence the word विकारान् cannot help in determining the sense of विवर्तान्

This verse is a key to the whole of the drama. By putting it in the mouth of तमसा, the author secures two objects He brings out that करुण is the the keynote of Rama's life He further puts forward this verse as his own analysis of the whole drama being apprehensive that his readers and the audience may not be able to appreciate his execution of the task he had set to himself We may regard him as saying —The underlying sentiment throughout this drama is करुण At times it may appear at first sight that the main sentiment is शृङ्गार (as in the first Act) or वीर (as in the fifth) but that is only an appearance the reality is that even there it is करुण that is the main underlying sentiment The शृङ्गार in the first only serves to heighten करुण by the great contrast it presents when सीता was with Rāma and her separation from him which quickly follows The वीररस also lends a charm to करुण, inasmuch as we behold that on account of the one initial act (which is the basis of the whole superstructure of करुण) of abandoning सीता, राम is almost about to fight with his own son without knowing it Further it seems to us that the author hurls down a defiant challenge to some of his fastidious critics Some writers on dramaturgy laid down that in a Nataka technically so called the principal रस must be either शृङ्गार or वीर For instance the साहित्यदर्पण (which is later than भवभूति) in describing what a नाटक should be says 'एक एव भवेदङ्गी शृङ्गारो वीर एव वा। अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुतः॥' It seems to us that भवभूति did not like these ideas of the critics and triumphantly calls upon them to note that he has written a नाटक of absorbing interest and surpassing beauty, in which the principal रस is करुण and not शृङ्गार nor वीर

The word रस requires some explanation. रस is that indescribable feeling partaking of the nature of bliss which a man of taste experiences when he appreciates a poet's work and comes to be in tune with it. *Rasas* are said to be eight: शृङ्गार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स, अद्भुत. Some add a ninth शान्त. The साहित्यदर्पण (III 1) defines रस as 'विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा। रसतामेति रत्यादिः स्थायिभावः सचेतसाम्॥' Love (रति) and the like which are permanent moods (or underlying sentiments) in any composition when manifested by विभाव, अनुभाव and सञ्चारिभाव, attain to the condition of रस in the man of taste. The स्थायिभावs corresponding to the above eight Rasas are रति, हास, शोक, क्रोध, उत्साह, भय, जुगुप्सा and विस्मय. विभावs are those which are the causes of the स्थायिभावs i. e. on account of which the स्थायिभावs रति &c are manifested and those which nourish them (रति, हास &c) when they (रति &c) are produced. विभावs are of two kinds आलम्बनविभाव and उद्दीपनविभाव. Women (in the case of men) and men (in the case of women) are the आलम्बनविभाव, because they produce the स्थायिभावरति. The gestures of the आलम्बनविभाव, चन्द्रोदय, वसन्त &c are उद्दीपनविभाव because they inflame love. अनुभावs are the effects of the स्थायिभावs रति &c which indicate externally the working of the feelings (अनुभावो विकारस्तु भावसंसूचनात्मकः। दशरूपक IV 3) such as glances, perspiration. Under अनुभाव are included the eight सात्त्विकभावs 'स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः। वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विका मताः॥' (नाट्यशास्त्र 6 22). व्यभिचारिभावs (or संचारिs) are those moods which help or are accessory in apprehending स्थायिभाव or its effects; they are so called because they are not permanent, but appear and disappear as waves in the ocean. They are 33 in number, निर्वेद, ग्लानि, शङ्का &c (see नाट्यशास्त्र 6 18-21). They are not main sentiments in a composition, they are associated with the main sentiment in a composition.

We have in various places pointed out the सात्त्विकभावs and व्यभिचारिभावs. सीता and राम are the आलम्बनविभावs. The sight of पञ्चवटी and the various spots in जनस्थान are the उद्दीपनविभावs.

The illustration of water and bubbles &c occurs often in the Vedantasutrabhâshya of Samkarâchârya. 'यथा हि समुद्रादुदकात्मनोऽनन्यत्वेऽपि तद्विकाराणां फेनवीचितरङ्गबुद्बुदादीनामितरेतरविभाग इतरेतरसंश्लेषादिलक्षणश्च व्यवहार उपलभ्यते' on ब्रह्मसूत्र II. 1 13, 'यथा च समुद्रस्यैकत्वं फेनतरङ्गाद्यात्मना नानात्वम्' on ब्रह्मसूत्र II 1 14

P 84 तमसावासन्त्यौ—तमसा addressed the following verse to सीता and वासन्ती addressed it to राम It is to be remembered that वासन्ती and राम did not see both तमसा and सीता Compare a similar device below V 16, 18–19 **Verse 48.** Understand दिशतु with each of the nouns in the nominative viz अवनि, अमरसिन्धु, कुलपति, वसिष्ठ, अवनि the earth अमरसिन्धु the river of the gods i e the Ganges. सार्धं धाम्नि— this goes with अमरसिन्धु —together with others like us कुलपति —a sage who is the head of an institution where 10000 sages are fed and taught 'मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात्। अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः॥' आद्य योक्ता—the first person to employ the metre (अनुष्टुभ्) This refers to वाल्मीकि अनुयाता अरुन्धती यम् म॰ अनु –या –क्त —for the affix क, see notes p. 6 स्वस्ति तद्भ्याय may (they) bestow blessing on you for your great welfare. It will be seen later on that all the persons mentioned in this verse contribute to bring about the reunion of Rama and Sitā.

In some editions this Act is called छाया The reason is that in this Act सीता was throughout present as if she were the shadow of Rama, though invisible to him This Act is the most important in the drama. At its commencement we see that *Sita's* heart, injured by her undeserved abandonment under a trick, nurses a feeling of resentment and is almost indifferent to Rāma. By a skilful manipulation of incidents the poet shows that she is completely reconciled to Rama at the end of the Act. The purpose of the remaining four Acts is to give visible effect to this unification of two hearts that had for a time become estranged.

Act IV.

After the highly wrought feeling of the third Act, the author relieves the tension by introducing a scene in a lighter vein The scene is laid in the hermitage of वाल्मीकि The incidents narrated in this Act seem to have occurred soon after those narrated in the third In the second Act (p 3– text) we saw that after finishing the twelve years' *sattra*, Vasishtha, his wife and the mothers of Rāma decided to go to Valmiki's hermitage. Their recent arrival is announced in the Vishkambhaka of this Act.

P 85 भूयिष्ठ जनस्य (*adj* of आश्रमस्य) भूयिष्ठ सन्निधापि- अतिथिजन यस्मिन् in which many guests are present समधिक आरम्भे रमणीयता charm due to great preparations **Verse 1** नीवारौ चामति the deer of the penance-grove is drinking to its heart's content the scum (gruel) of the boiled wild rice (नीवार), which is warm and sweet and and which remains after being drunk by its mate that has just brought forth a young one सद्य प्रसूता चासौ प्रिया च तस्या पीतात् (पानात्) मण्ड मण्डम्— 'भिस्सटा दग्धिका सर्वरसाग्रे मण्डमस्त्रियाम्' इत्यमर —the thick oily scum forming on the surface of any liquid, especially of boiled rice On उष्णमधुरम्, वीर० remarks 'उष्णत्व हि प्रसवविहलशरीरतोदपरिहारकम् । प्रियात्व च मधुरत्वे हेतु । अत एव मधुरत्वोक्ति प्रयोजनवती ।' सद्य पिबम्—this shows that even beasts show regard to their mates when they are in a sad condition. ०प्रसूताप्रियापीनात् seems to be irregular We expect ०प्रसूतप्रिया Or we may say that प्रसूता is the name to be applied to a female in a particular condition and then we may have ०प्रसूताप्रिया० in the compound पर्याप्त *adj* complete, full, पर्याप्तम् *adv* to one's satisfaction Construe सर्पिष्मत भक्तस्य स्फुरता गन्धेन मनाक् अनुसृत followed (*i e* mixed) slightly by the spreading odour of the boiled rice which is full of clarified butter मनाक् *adv* a little अनुसृत qualifies ०मोद कर्कन्धू परिस्तीर्यते the fragrance of the cooking of vegetables mixed with jujube fruits spreads round कर्कन्धूफले बदरे मिश्र शाक तस्य पचन (पाक) तस्य आमोद आमोद a very sweet or pervading fragrance 'विमर्दोत्थे परिमले गन्धे जनमनोहरे । आमोद सोऽतिनिर्हारी' इत्यमर परिस्तीर्यते —passive of स्तृ (9 P A.) with परि स्वागत . वारणानाम् welcome to these persons, with grey beards, of various sorts, who are the cause of a holiday जीर्ण कूर्चम् (beard) येषाम् सौधातकि after the manner of young boys welcomed the arrival of guests simply because he had a holiday when they came He did not want the old folk for their own sake but for the holiday which their arrival brought In ancient India, holidays were given to students on various occasions one of which was the arrival of an eminent guest. See याज्ञवल्क्यस्मृति I 144–151 'श्वानुष्ट्रे प्रतिग्राहे च शिष्टे च गृहमागते ॥' 151 (अनध्याय) Some editions read आगतमनध्याय० as the footnote will show There आगत means आगमने सविशेषभूत special, having a specialty about it अपूर्व गुरुषु your reason for respecting your elders is very wonderful दाण्डायन seems to be the older and more clever of the two So he laughs at his companion's readiness to avail himself of a *holiday*

P 86 किं नामधेयं यस्य महत धुर leader (head) of the large body of old persons स्थविर old man धिक्प्रहसनम् fie upon your joking ननु shows 'emphasis' अरुन्धती पुरस्कृतान् headed by अरुन्धती दारान् wives दार m wife (always used in the plural) वसिष्ठ leading दु वसिष्ठ Is he वसिष्ठ? (or 'I doubt whether he is वसिष्ठ') दुं किन्तं पधिमे' इत्यमर अथ किम् what else i e yes मया वैव इति As for me I thought that he was a tiger or a wolf आ shows 'anger' येन—मस्मसायिता—this is to be connected with मया पुन &c above—since the moment he arrived, that poor brown heifer was devoured by him कपिला a brown cow कल्याणी—वीर० explains 'वत्सतरी। द्विहायनीत्यर्थः' मडमडायिता is the past pass p of an onomatopoetic verb समांसो मन्यमाना holding in respect the Vedic precept 'a मधुपर्क should be offered with flesh.' मन्यमाना goes with गृहमेधिन श्रोत्रियाय मेधिन householders offer to a learned Brâhmana (who has performed a sacrifice) a heifer, a bull or a big goat मधुपर्क is a respectful offering made to a guest, bridegroom or to other distinguished persons It usually consisted of five ingredients curds clarified butter, water, honey and sugar-candy 'दधि सर्पिर्जलं क्षौद्रं सिता चैतैश्च पञ्चभि । प्रोच्यते मधुपर्क'. मनुस्मृति enumerates the persons to whom मधुपर्क was to be offered 'राजर्त्विक्स्नातकगुरून् प्रियश्वशुरमातुलान्। अर्हयेन्मधुपर्केण परिसंवत्सरात्पुन ॥' III 119 वसिष्ठस्मृति IV 5-8 contains the following 'पितृदेवातिथिपूजायां मेव पशुं हिंस्यादिति मानवम् ॥ मधुपर्के च यज्ञे च पितृदैवतकर्मणि । अत्रैव च पशुं हिंस्यान्नान्यथेत्यब्रवीन्मनु ॥ नाकृत्वा प्राणिनां हिंसां मांसमुत्पद्यते क्वचित्। न च प्राणिवध स्वर्ग्यस्तस्माद्यागे वधोऽवध ॥ अथापि ब्राह्मणाय वा राजन्याय वाभ्यागताय महोक्षाणं वा महाजं वा पचेदेवमस्मा आतिथ्यं कुर्वन्तीति॥' आम्नाय means 'Veda, Vedic injunction' श्रोत्रिय—'जन्मना ब्राह्मणो ज्ञेय संस्कारैर्द्विज उच्यते। विद्यया याति विप्रत्वं त्रिभि श्रोत्रिय उच्यते ॥' पाणिनि has a सूत्र to explain the word 'श्रोत्रियश्छन्दोऽधीते' 4 2 81 वत्सतरी a heifer (about two years old) महोक्ष—महांश्चासौ उक्षा च महोक्ष (महत्+उक्षन्) Here उक्षन् (a bull) becomes उक्ष according to 'अचतुर &c' पा 5 4 77 (which is a very long Sûtra) 'वृषा महामहोक्ष स्यात्' इत्यमर० गृहमेधिन गृहे दारैः मेधन्ते सङ्गच्छन्ते इति D omits महाजं, but from the quotation given above it will be seen that the reading in the text is proper तं हि मन्ति for, the authors of Sûtras on religious observances lay down this observance धर्मसूत्रकारा —Sutra is an aphorism, which is pregnant with meaning, though expressed in the most concise way 'स्वल्पाक्षरमसन्दिग्धं सारवद्विश्वतोमुखम्। अस्तोभमनवद्यं च सूत्रं सूत्रविदो विदु ॥'. A sutra is generally in prose. सूत्र works were generally divided into three kinds, श्रौत or कल्पसूत्र, गृह्यसूत्र and धर्मसूत्र

The कल्पसूत्रs dealt with such sacrifices as दर्श and पौर्णमास, the गृह्यसूत्रs laid down the ceremonies and ritual to be performed in the house with domestic fires, the five daily Yajnas, the संस्कारs such as उपनयन and marriage धर्मसूत्रs laid down the rules for the various castes and आश्रमs, for the administration of justice &c Some of the extant धर्मसूत्रs are those of गौतम, आपस्तम्ब, वसिष्ठ &c We have given above an extract from वसिष्ठ on the killing of a heifer in honour of a guest समामनन्ति— from म्ना with सम् and आ I P to lay down or prescribe निगृहीत— you are caught (or defeated in argument) This is a technical term in the न्याय system The following speech of सौधातकि in dicates how he thought he had caught his friend in argument. निग्रहस्थान is mentioned as the last of the 16 categories of the न्याय philosophy 'प्रमाणप्रमेयसंशयप्रयोजनदृष्टान्तसिद्धान्तावयवतर्कनिर्णयवादजल्प वितण्डाहेत्वाभासच्छलजातिनिग्रहस्थानानां तत्त्वज्ञानान्निःश्रेयसाधिगमः' न्यायदर्शन first Sutra. निग्रहस्थान is defined as 'पराजयहेतु' in the तर्कभाषा. येन since वसिष्ठमिश्रैः—for मिश्र, see notes p 3 विशसिता was killed, past pass p of शस् I P with वि to kill, to cut up निर्वर्तित. effected, accomplished विसर्जिता was given up or sent away i. e. was not killed अनिवृत्त मन्यन्ते the sages lay down (lit think) this method in the case of those who have not given up flesh. The words 'this method' refer to समांसमधुपर्क मांसात् अनिवृत्ता अनिवृत्त मांसा —the words are transposed on the analogy of such com pounds as राजदन्त 'राजदन्तादिषु परम्' पा 2 2 31 (एषु पूर्वप्रयोगार्ह परं स्यात् । सि कौ) कल्प rite, rule, procedure निवृत्तो मांसात्— निवृत्तमांस. दैवदुर्विपाक (lit bad ripening of fate) misfortune. वैखानस —see notes p 27 The मनुस्मृति lays down that a वानप्रस्थ must give up flesh and must subsist on plain vegetable diet 'स्वन्नैर्दृशशाकानि पुष्पमूलफलानि च । मेध्यवृक्षोद्भवान्यद्यात्स्नेहांश्च फलसं भवान् ॥ वर्जयेन्मधु मांसं च भौमानि कवकानि च ।' VI. 13-14. अस्य तपस्यतः some years have passed since he began to practise penance in the penance grove of चन्द्रद्वीप कतिपय some (optionally declined like a pronoun in the nom plural) 'प्रथमचरमतयाल्पार्धकति- पयनेमाश्च' पा 7 1 33 चिरन्तन old अप्यय न वेति has he had an interview with his female relatives or not? स्वयं द्रष्टव्य you should yourself come and see the king of Videha परस्परं मिलिता have met or assembled together अनध्याय मानयाव we shall celebrate (lit honour) the festival of a holiday by playing

P 88 पुराणश्वामी रात्र्यर्थ उपास्य having waited upon. वृक्ष .. निषण्ण is occupying (i e has seated himself at) the root of a

free Verse 2 हृदि तप्यते who is tormented by the grief about Sita that constantly clings to his heart नित्य अनुषक्त अन्तः प्रसृत दहन (अग्नि) पच्यमान् अन्तः -सारशी like an old tree having fire spreading in its inside (in its hollow) The reading in the text is better than जरन्निव as जरन् वनस्पति can be well compared to old जनक and is more likely to have a hollow inside where fire may burn मिश्रविष्कम्भक —*Vide* notes p 64 Here it is मिश्र as one of the two characters is a low one speaking the Prakrit dialect This is perhaps the finest विष्कम्भक in this drama. Pathos had been carried to the highest pitch in the preceding Act That tension is here relieved by the dialogue and bright smiles of two boys **Verse 3** The principal sentence is मे मन्युः न विरमति my grief does not cease अन्तर्व्यथनता—(sorrow) that was caused (*lit* clung or stuck) by that great misfortune which befell my child (Sita) which (दुरंत) was hard to bear, which wounded the heart and caused agonies The instrumentals from तेन to व्यथन qualify दुरेतन understood. तेन (दुरंतन) विपुल (which goes with मन्यु) दुरेतन्—sin here misfortune जनक refers to the abandonment of सीता on account of a scandal in the words लघु दुरेतन् जनित इदम् येन पटु विरागि which (sorrow) is poignant and constantly existing (*lit* flowing) and which seems fresh though a long time has elapsed धारया वहति निकृन्तन् cutting (pr p nom sing mas of कृत् with नि). क्रकच a saw The adjectives पटु - विरागि can be construed with क्रकच also which may be sharp (पटु), which may have a cutting edge and may seem to be new (bright) even after a long time विरमति—रम् is Atmanepadi, but necessarily takes परस्मैपद when preceded by वि, आ and परि 'व्याङ्परिभ्यो रमः' पा 1 3 83 नरया, दुःसह and लग्नेन are to be connected with अन्तरसमात्र दुराप्लवन that is irremediable (*lit* that can be overcome with difficulty) पराक—is a kind of expiatory penance. It consists in fasting for twelve days with the mind and senses restrained 'द्वादशाहोपवासेन पराक परिकीर्तित ।' मनु III 321 'यतात्मनोऽप्रमत्तस्य द्वादशाहमभोजनम् । पराको नाम कृच्छ्रोऽय सर्वपापापनोदन ॥' मनु XI 215 सान्तपन is another kind of expiatory penance 'गोमूत्र गोमय क्षीर दधि सर्पि कुशोदकम् । एकरात्रोपवासश्च कृच्छ्र सान्तपन स्मृतम् ॥' मनु XI. 212, 'गोमूत्र गोमय क्षीर दधि सर्पि कुशोदकम् । जग्ध्वा परेऽह्न्युपवसेत् कृच्छ्र सान्तपन चरन् ॥' याज्ञ III 315 The word प्रभृति includes such penances as चान्द्रायण &c आत्त रसधातु वस्त the fluid ingredients of which are taken up (*i e* dried).

आत्त past pass p of दा with आ अविद्यमान अवष्टम्भ (support) यस्य नाद्यापि पतति my wretched body does not yet fall (perish) ...
... [illegible] एव प्रत्यद्यापि मम दग्धदेहो न
... of the ingredients
... retched body does
not yet fall This reading is not so easily construable as the one in the text V and Gh read अनुपयुज्यमान which means 'that has become useless' Some one may say 'commit suicide, if your body does not perish of itself' To this the following sentence furnishes a reply अन्ध घातिन for those who commit suicide are arranged those worlds called अन्धतामिस्र which are without the sun अविद्यमान सूर्य येषु प्रतिविधीयन्ते—(pass of धा with प्रति and वि) are arranged, are prescribed अन्धतामिस्र means a particular kind of hell While commenting upon the several kinds of hells mentioned by अमरसिंह (in तद्भेदास्तपनावीचिमहारौरवरौरवा । संहार कालसूत्र चेत्याद्या), क्षीरस्वामी remarks 'आद्यशब्दात् तामिस्रान्धतामिस्रादय ' Some take अन्धतामिस्रा as an adjective of लोका , meaning 'having pitchy darkness' (अन्ध तामिस्रं तिमिरं येषु) This is unnecessary as the above quotation from क्षीरस्वामी will show Those who explain अन्धतामिस्र as above say that instead of असूर्या we should read असुर्या (fit for or belonging to the असुरs), as otherwise असूर्या would be superfluous when the worlds are said to be full of blinding darkness. On our explanation there is no such difficulty The author seems to have understood literally the passage from the ईशावास्योपनिषद् 'असुर्या नाम ते लोका अन्धेन तमसावृता । तांस्ते प्रेत्याभिगच्छन्ति ये के चात्महनो जना ॥' ऋषय the seers of Vedic *mantras* अनेक क्रमेऽपि even after the lapse of many years. प्रति निर्भास which is presented distinctly on account of reflecting (brooding) over it every moment प्रतिक्षण या परिभावना तया स्पष्ट निर्भासं यस्य G explains परिभावना as तिरस्कार, which is not good प्रत्यग्र fresh दु सवेग agitation due to sorrow ईदृश दग्धपरिणति such is the lot assigned to your birth that has developed itself that it is not possible for me even to cry aloud (at will) in consequence of shame सीता did not die a natural death. If that had been so it would have been possible to cry aloud for her without feeling shame But she was abandoned on account of a scandal and then d ed Hence the shame Verse 4 This is a fine specimen of Bhavabhûti s felicitous description of child life The principal sentence is चिरो ते वदनकमलकं स्मरामि—I remember your delicate lotus like face when you were a child अस्मितं, कुड्मलाग्रम् and अजल्पित are three adjectives of वदनकमलकम् In the

text we should read स्खलन ...वचित as one word अनियतं रुदितं स्मितं (रुदितं च स्मितं च) यस्मिन्—that had smiles and cries irregularly (without any settled causes) An infant smiles or weeps without our knowing the reason why it does so विराजन्ति कतिपयानि कोमलानि दन्तकुड्मलाग्राणि (दन्ता एव कुड्मलं तेषां अग्राणि) यस्मिन्—in which shone the tips of a few delicate bud like teeth. स्खलत्, असम्बद्ध मधु (सुन्दर) वचितं यस्मिन्—from which fell faltering words that were charming though senseless The reading मधु is better than मुग्ध because it helps to produce a charming assonance of sounds. Compare 'आलक्ष्यदन्तमुकुलाननिमित्तहासैरव्यक्तवर्णरमणीयवचःप्रवृत्तीन्। अङ्काश्रयप्रणयिनस्तनयान्वहन्तो धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ शाकुन्तल VII. We may say that भवभूति perhaps is happier than कालिदास in the choice of his metre and in अनुप्रास This verse occurs also in the मालतीमाधव X 2 अतिदृढासि you are extremely firm (or hard hearted) These words convey a rebuke The word वसुन्धरे is significant. Being the supporter of all the earth is naturally firm वीर० remarks "अत्र 'यो वा विपत्तिं काठिन्य तस्मै भूम्यात्मने नमः' इति वचन द्रष्टव्यम्। तत वसुधायास्तत्वप्रयुक्तैर्वा पुत्रीनाशेऽपि किंचिकार एतद्युक्तमेवेत्यभिप्रायः" Verse 5. We have to understand वेत्ति after त्वं otherwise, we expect a verb in the second person plural and not in the third person plural (as विदुः is) रघौ कुलगुरुः—वसिष्ठ Or we may suppose that वसिष्ठ is included under गुरवः and construe कुलगुरु with भास्कर The sun, as being the first progenitor of the race, is an object of veneration to the whole family of Raghu. स्वयं भास्कर the sun himself (as the highest of all the divinities mentioned) विद्यां वागिव—just as speech generates the lores विद्याम्—the singular is put for the class तद्वत् दैवतम् who (Sita) is a divinity like that (i. e the goddess of speech) Some take तद्वत् as meaning 'like the deities mentioned above' The reading 'शुद्धि कृतवती पुनः' is bad. जनक would never have referred to the undeserved humiliation of Sitâ by the ordeal of fire, as he says further on 'कोऽस्मद्विनिर्मलान्वयतेजसैः' (p. 92 text). तथा विप्रमथनम्—slaughter (or killing) in that way (i. e abandoning to die on account of an undeserved scandal). जनक, like राम, thinks that सीता must be dead. धात्रि is addressed to वसुन्धरा किं मृष्यसि why didst thou endure or put up with ? मृष् 4 P A. to endure सृष्टि—this seems to have been the name of the कञ्चुकी उपदिश्यमानमार्गे यस्मै to whom the way is shown. उत्थाय—जनक gets up to show his respect to अरुन्धती, the wife of the great sage वसिष्ठ निरूप्य observing closely धर्मदारा=धर्मपत्नी Mark the plural दारा, though

in apposition with कौसल्या क मिति who would belive this that she is the same? इ with प्रति to believe **Verse 6** यथा श्री like Lakshmi श्रीरेव पदेन or she was herself Lakshmi, what is the use of a word showing a simile? The उपमानपद here is यथा सैवा—these words are to be connected with जाता कष्ट वत show extreme sorrow Construe सा एषा दैववशेन दुःखात्मक किमपि अन्यदिव भूत जाता—through the power of fate she has become as if another indescribable being full of misery From being like लक्ष्मी or लक्ष्मी herself she has become a miserable being and her state is indescribable दुःख आत्मा स्वरूप यस्य We may also construe in another way—सा एषा दैववशेन अन्यदिव जाता, दुःखात्मक किमपि भूतम्— She has become through the power of fate, as if another, some thing indescribably lamentable has happened This is not, however, very happy We expect अन्या इव for अन्यदिव अहो विपाक Oh, what a change For विपाक see ईदृशाना विपाकोऽपि &c (text p 52) and विपाके घोरेऽस्मिन्नु' (verse 12) below N reads विकार, which is not good वीर० explains 'विकार प्राणिनामुपचयापचयरूपाग तुको विस्मयनीय इत्यर्थ' **Verse 7** मूर्त incarnate क्षते दर्शनम् the sight of that very person has become unbearable to me like salt (thrown) on a wound V and Gh read before this verse 'अयमपर' पापो दशाविपाक' this is another miserable (or evil) change of condition (that has happened) This is not bad, but seems to be a conjectural addition व कुत्पुरो = वसिष्ठस्य अनध्यवसाय —indecision, want of resolution. N and G read महानध्यवसाय —this great effort The meaning would be —you have been asked to see Janaka by your family preceptor, why do you require so much effort to make up your mind to see him? The words पदे पदे how ever indicate that the reading अनध्यवसाय is better संस्तम्भ्य having made steady अनुरुध्यस्व obey समभेव at the same time सर्वाणि द्रवन्ति all the sorrows spring up She refers to such calamities as the death of दशरथ, the exile of राम, the abandon ment of सीता &c उद्धमान (उन्मूलित) मूल बन्धन यस्य—the root of which is plucked up पर्यवस्थापयितुम् to compose, to make steady The reading उद्धृमाने is conjectural, it gives a good sense **Verse 8** सन्तानवाहीनि flowing in a stream (i e continuously) सन्तानेन वहन्ति इति मर्माणि च्छानि due to separation from relatives (in this case from दशरथ) दृष्टे प्रियजने (loc abs) when any person that is very dear is seen स्रोत युज्यन्ते surge around (flow together) as if with thousands of streams When sorrow has been continuous for many years, it loses its nature of being unbearable But at the sight of persons that are dear to us, sorrow revives in

all its force and becomes as unbearable as it was when it first befell us The reading सद्रसुः (due to separation from a *good* relative) is not good, as it introduces an unnecessary limitation One feels deep sorrow though one's near relative may not be a saint Compare for the idea 'अनेन रुरोद सा भृशं स्तनसंबाधमुरो जघान च । स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥' कुमारसम्भव IV 26 तथा एव गते when such is the case with my daughter in law Verse 9 श्लाघ्यसम्बन्धी praiseworthy relative कुलोद्वह (*lit*, carrying or leading) one who continues or perpetuates the family याज्ञवल्क्य is mentioned as an expounder of ब्रह्म in the बृहदारण्यकोपनिषद् *vide* अध्याय III and IV 'जनको ह वैदेह कूर्चादुपावसर्पन्नुवाच नमस्तेऽस्तु याज्ञवल्क्यानु मा शाधीति स होवाच आश्च सम्पत्स्येदं ... इति ... नाह ... इति ... बृहदारण्यकोपनिषद् IV 2 I ब्रह्मपारायण—see notes p 53 जगौ (Perfect of गै) sang (*i e* expounded) महाराजस्य द्वितीय who was non-different from his heart to the great king ((दशरथ) जनक was so dear to दशरथ that he was as if the second heart of the latter स्मारिता दिवसाः I am made to remember (those) days that were delightful on account of the absence of despondency अनिर्वेदेन रमणीयान् She means that in the lifetime of दशरथ, she enjoyed unmixed happiness and therefore those days were very charming The presence of जनक who was a fast friend of दशरथ brought to her recollection those happy days and made her feel extremely miserable by the contrast which her present condition afforded सर्वं नास्ति All that is now no more All that happiness is a thing of the past. V and Gh read सम्मानितास्मि दिवसे which means —I am honoured on a day on which there is no joy अनुपक्रान्त (not approached) महोत्सव दर्शिन् This seems to mean that Janaka paid her a visit at a time when there was no occasion for joy (but rather for sorrow) and that on former occasions his visits occurred when there was some festivity going on This is not a good reading It does not fit in the context as our reading does. The following words 'हा दैव सर्व तत्रास्ति' would moreover be abrupt and unconnected with this reading

P 92 Verse 10 यस्य गुरुजन on account of whom, your husband, the highest among the ancient teachers, and the receptacle (treasure) of holy lustre, looks upon himself as sanctified. This means—वसिष्ठ, though himself full of (Vedic)

lustre looked upon himself as sanctified by having the saintly अरुन्धती as his wife पूतं आत्मानं मन्यते इति पूतमन्य (or पूतमानी) मन् is added to पूत in accordance with the Sûtras 'आत्ममाने खश्च' पा 3 2 83 (सकर्मके मनने वर्तमानान्मन्यते सुपि खश् स्यात् चाण्णिनि । पण्डितमात्मानं मन्यते इति पण्डितमन्य । पण्डितमानी । सि कौ) and 'खित्यनव्ययस्य' पा 6 3 66 (खिदन्ते परे पूर्वपदस्य ह्रस्व स्यात्ततो मुम् । सि कौ) त्रिलोकी मङ्गल्याम् auspicious to the three worlds त्रयाणां लोकानां समाहार त्रिलोकी (द्विगु) मङ्गले साधु मङ्गल्या (मङ्गल+य), according to 'तत्र साधु' पा 4 4 98 अवनिं शिरसा with (my) head resting upon the surface of the earth जगतां वन्द्याम् deserving to be saluted by the world उषसमिव resembling the goddess Ushas (dawn) निधिरपि महस —this may be taken to refer to the sun who is spoken of as the lover of the dawn in the Vedas 'सूर्यो देवीमुषसं रोचमानां मर्यो न योषामभ्येति पश्चात्' ऋग्वेद I. 115 2 The adjectives ०मङ्गल्यां, ०वन्द्यां and भगवतीम् are applicable to उषस् also अक्षरं प्रकाशताम्—may that imperishable light (truth) shine for you (i e on you) This means —may the knowledge of the supreme Spirit dawn upon you. This blessing from अरुन्धती is very appropriate जनक was a ब्रह्मविद् ब्रह्म is spoken of as अक्षर and as the light of lights Note 'द्वे विद्ये वेदितव्ये परा चैवापरा च । अथ परा यया तदक्षरमधिगम्यते । मुण्डकोपनिषद् 1 1 4-5 'हिरण्मये परे कोशे विरजं ब्रह्म निष्कलम् । तच्छुभ्रं ज्योतिषां ज्योतिस्तद्यदात्मविदो विदु ॥ मुण्डकोपनिषद् 2 2 9 स तपति may this god that shines beyond the region of sins purify you This refers to the sun For the idea of the sun being beyond sins see notes p 82 रजस् n foulness, passion sin There is another reading परोरजा This will mean 'who is beyond sin.' It may also mean 'who is beyond रजोगुण' There are three गुणs according to the सांख्य system, सत्त्व, रज and तम 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रज ।' सांख्य कारिका The sun being a god is सात्त्विक and above रजोगुण The compound परोरजा (रजस पर) is irregular Vide notes on परःसहस्रा p 18 अप्यनामयं मातु Is it all right with this mother of the protector of the subjects? अनामयम् health welfare 'अनामयं स्यादारोग्यम्' इत्यमर (आमयस्य रोगस्य अभाव अनामयम्) अनामयम्—when addressing a person of the क्षत्रिय class, the word अनामय was to be used 'ब्राह्मणं कुशलं पृच्छेत्क्षत्रबन्धुमनामयम् ।' मनु० II 127 जनक, being indignant at the undeserved treatment of सीता, does not take the name of राम Moreover the word प्रजापालकस्य is sarcastic The idea is —he cared more for the subjects than for his wife. निरवशेषं we are taunted harshly and openly निरवशेष—without leaving anything back i e completely and without reserve. अने०

तेन मन्युना on account of this very resentment (due to the abandonment of सीता) मन्यु anger, or 'sorrow' चिरं परित्यक्त रामभद्रमुखचन्द्रस्य दर्शनं यया We saw that कौसल्या went to the सत्र of ऋष्यशृङ्ग and when it was finished she came direct to the hermitage of वाल्मीकि along with वसिष्ठ and others Thus she had not seen राम for twelve years नाहमपि दुःखयितुं you will please not give pain. दैवदुर्योगः कोऽपि some indescribable misfortune (*lit* bad combination of fate) यत् since प्रवृत्ता कौलीनमिव किंवदन्ती येषु Among whom a scandalous report had spread अविद्यमान अल्पक येष्य extremely mean minded अग्निशुद्धिं न प्रतियन्ति do not believe in the purification (of सीता) by fire. इति shows reason' को शोधने who is *Agni* to purify my offspring? Janaka could not bear the idea that his own daughter who was holy by birth, should require purification, simply because scandal mongers thought otherwise. एतद्वादिना जनेन—refers to the words of कञ्चुकी 'अग्निशुद्धिं न प्रतियन्ति' राम –भूता insulted by राम (in that he abandoned सीता on account of a scandal) एवमेतत् just so (just as जनक says that सीता requires no purification by fire) अग्नि इत्यक्षराणि the letters '*Agni*' are quite insignificant with reference to my daughter (सीता) पर्याप्तम् sufficient This means that in the matter of purity Agni can bear no comparison to सीता **Verse 11** शिशुः तथा whether you are my child or pupil, let that remain as it is She means that the relationship of सीता to her (whatever it be) is immaterial in the respect to be paid to her विशुद्ध इदयति the pre-eminent degree of purity in you strengthens my attachment to you The reading दृढयति is better than जनयति अरुन्धती must have had some affection for सीता, as the latter was her pupil, but it was strengthened by the worth of सीता दृढयति denominative verb from दृढ स्त्रैणम्—womanhood (from स्त्री, according to 'स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्' पा 4 1 87) शिशुत्वं स्त्रैणं वा भवतु let there be childhood or womanhood in you (i e you may be a child or a woman that does not matter) ननु shows 'emphasis जगताम्—the plural is used because there are fourteen worlds गुणाः गुणिषु in virtuous beings, it is their virtues that are the objects of reverence, and not their sex nor their age. She supports her words about Sitâ by a general proposition and hence the figure is अर्थान्तरन्यास 'सामान्यं वा विशेषो वा तदन्येन समर्थ्यते। यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥' काव्यप्रकाश X Compare for a similar idea the following —'तामगौरवभेदेन मुनीश्चापश्यदीश्वर । स्त्री पुमानित्यनास्थैषा वृत्तं हि महितं सताम् ॥' कुमार०

सम्भव VI 12, 'तथापि दास्यवदारनिष्ठुरे विपक्षभावे विरमस्व तद्युष ।तुतोष वा यातिशयेन वृत्रहा पद हि सर्वत्र गुणैर्निधीयते ॥' रघु III 62, 'धृतहेतिरप्यधृतजिह्मम् तिश्चरितैर्मुनीनधरयन्नुचितैः । रमयाचकार विरना स शृगाङ्कमिवेदते रमयितु न गुणा ॥' किरातार्जुनीय VI 24 उन्मीलन्ति इव वेदना my agonies as if bud forth (*i e* increase) **Verse 12** स राजा—This refers to दशरथ तत्सौख्य that (well known) happiness (which she enjoyed in the lifetime of दशरथ) दिन्नुज्ज —refers to her son राम and his brothers स्मृती आविर्भूतम् presented itself to her memory (*i e* was remembered by her) The words राजा, सास्त्य, ०ज्ज and दिवसा are in apposition with तद् विपाके सिन् in this terrible change (of condition) अथ then (*i e* after being aware of the contrast between her former happiness and her present miserable condition) पुरन्ध्रीणाम् of virtuous women matrons पुरन्ध्री a woman whose husband is living and who has children पुर न्द्र धारयति इति 'स्यात्तु कुटुम्बिनी। पुरध्री इत्यमर For the idea in the last line compare 'आसारान्तु कुसुमसदृश प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदय विप्रयोगे रुणद्धि। मेघदूत 10 चिरस्य दृष्टान् seen after a long time प्रियसुहृद =दशरथस्य न स्निग्ध पश्यामि I do not see affectionately *i e* I do not behave in a friendly way **Verse 13** स दशरथ तव हृदयम् he was my heart (as it were) The author uses तद् and not स because the predicate is हृदयम् अपि पन्न् and he was moreover the whole fruit of my life यद् नरम् (he was) whatever else is dearer than these (*i e* body and soul) किमिव—दशरथ what possibly was not दशरथ to me (*i e* to me he was everything)

P 94 **Verse 14** यद् मभूव whatever great fault was committed in private either by her or by her husband दूषितम्= दोष अभूत विषय I became the object of the censure of the pair separately He means that he so much enjoyed the confidence of both दशरथ and कौसल्या that each of them complained to him if the other was guilty of some fault even in private. If कौसल्या was guilty of a fault दशरथ would taunt him by saying that his friend (कौसल्या) was bad and *vice versa* प्रणाद अभूत् after that (*i e* after they had a love-quarrel) the management rested with me as regards reconciliation or anger He means that it was for him to bring about a reconciliation or to provoke them further अनु is a कर्मप्रवचनीय and governs तद् in the accusative विधि method, measures, arrangement. अल हृदयम् or enough of remembering it, as it storms the heart and burns it The remembrance of these matters is extremely painful स्कन्द् with अव I P to storm, overwhelm अतिचिर निरुद्ध निश्वासनिष्पन्द दस—the

flow of the breath of which has been stopped for a very long time i e who has not heaved out a breath for a long time **Verse 15** सुख दुर्लालत (fate) having first manifested an unmixed favourableness like a friend who gives delight सुख प्रसादि इति एक रस यत्नम् The favourableness was not mixed up with the least of anything unfavourable पुन मनोहरम् fate terrible on account of the sudden turn (it takes) enhances the anguish of the heart अकाण्ड (or अकाण्डात्) विवर्तन तेन दारुण विकिरति present third sing of किर् with वि—to aggravate मनस मर्म मनोहर दारुणम् The idea is —After the marriage of राम and सीता, the families of जनक and दशरथ were in unmixed happiness, for a time all went well, fortune seemed to smile upon them all of a sudden there came a sad change In the midst of happiness, सीता was abandoned by Rama and the two families were plunged in misery N reads सुखयन्त्र which is not good. For presenting a contrast to दारुण in the third line, we require सुखद in the first. This verse occurs in the महावीरचरित IV 7, where वीरराघव reads सुखद and त्रिपुरारि reads सुखयन्त्र नव विवाह लक्ष्मी (शोभा) तथा परिग्रह एक (मुख्य केवलं वा) मण्डन यस्य the chief (or sole) ornament of which (face) was the assumption of the grace due to recent marriage. प्रसन्न मुग्ध विहसित वदनम् (face) on which a guileless smile was playing नवचन्द्र चन्द्रस्य चन्द्रिका तद्वत् सुन्दरं beautiful like the bright (or shining) moonlight of the moon आलिङ्गने उत्सङ्गेन उत्सङ्गम् make my lap shine (by sitting upon it as youngsters do) महत्तर lit very great. रघुकुल गुरोरेव she is the daughter in law of the chief personages of the रघु race (the ancestors of दशरथ) but the daughter of जनक is only my daughter (and not daughter in law). As जनक was the most intimate friend of दशरथ, the formers daughter was as a daughter to the latter **Verse 16** पञ्चप्रसूते: *adj* of तात पञ्च प्रसूतयः यस्य who had five children (राम, लक्ष्मण, भरत, शत्रुघ्न and शान्ता) तस्य तात=दशरथस्य सुबाहुशत्रु=राम The demon सुबाहु along with मारीच troubled विश्वामित्र by showering flesh and blood on the altar while विश्वामित्र was engaged in sacrifice He came to दशरथ and with the help of राम and लक्ष्मण killed सुबाहु See रामायण chap 19 and 30 वधू सीता although he had four daughters in law, सीता was as dear to him as his own daughter शान्ता Construe वधेव अभूत् शान्ता किल तनुजा तथैव वधूः सुभगा सीता It is strange that G explains पञ्चप्रसूते in such a way as to include शान्ता N reads वधेव माता for वधेव शान्ता and दुहिव for वधेव, which is bad, as the construction becomes involved.

वीर० explains 'अस्य जनकस्य तनूजा सीता यथा तस्य रामो दशरथस्य प्रिया तथा अन्या ऊर्मिलाप्रभृति राज्ञ प्रिया न। अस्य तनूजा सीतेत्यनेन सीताया एव जनकाभिसंधिना तनूजात्वं नान्यासामिति व्यज्यते'

P 96 सर्वप्रकारै हृदयंगम dear in all ways कथ विसर्यसे how can you be forgotten? Verse 17 जामातृराज जनम् the relatives of the son in law सम्बन्धे in (our) alliance विपरीतम् reversed. Separate the second line in two clauses सम्बन्धे तद् विपरीतमेव अभूत्, ते भाराधन यदि (अभूत्) आरा यदि you propitiated me. तथाविध of that sort (so good and noble) Supply अपहृत after तद् ०बीजम् refers to सीता जीवलोक (mortal world) एव नरक (hell) दृढवज्रलेपेन तेन प्रतिबद्ध (अत एव) निश्चल च which is motionless because it is tied down with firm cement Some read ०लेपघटितव धनिश्चलम् (लेपेन घटित बन्ध यस्य तत् अत एव निश्चल च)—which is firm, because it is tied to me by a sticky cement बाष्प एव you should at intervals stop weeping कुलगुरु = वसिष्ठ The word 'भवितव्य भविष्यति' are reported as they were uttered by वसिष्ठ and hence इति is added after भविष्यति भवितव्य भविष्यति It did take place as it was destined to happen, but it will end in good कल्याण उदर्के (अन्ते) यस्य or कल्याण उदर्क (अन्त) यस्य The meaning is —Fate had decreed that Sitā must be abandoned by Rāma and she was abandoned by him but the ultimate result will be good (i. e. they will be reunited) V and Gh omit भवितव्य तथा and इति But this is not a good reading We do not know, if this reading be accepted, what the words of वसिष्ठ were. The words will only be those of अरुन्धती, in which case what follows this speech cannot be well explained कुतो एतद् whence (how) can this happen to me whose hopes are gone? अतिक्रान्त मनोरथ यस्या She means —twelve years have passed away since सीता was abandoned yet there is no news of her She has no hope left that the result will be good. The reading अतिक्रान्तो मनोरथ means 'my hope has passed (the limits of fulfilment)' i e there is no likelihood of fulfilment. राजपुत्रि princess, do you think that it was falsely said? The second तद् refers to the words of वसिष्ठ 'भवितव्यं भविष्यति' above मृषोद्य—from मृषा (false) and वद् (to speak) according to the Sūtra 'राजसूयसूर्यमृषोद्यरुच्यकुप्यकृष्टपच्याव्यथ्या' पा 3 1 114 (एते सप्त क्यबन्ता निपात्यन्ते। मृषोपपदात् वदे कर्मणि नित्यं क्यप्। मृषोद्यम्। सि कौ) मृषा उच्यते इति न हीदं तेन Oh good lady of the क्षत्रिय class, do not think it to be otherwise, it must take place Mark the impersonal construction भवितव्यं तेन.

P. 97. Verse 18. आविर्भूतज्योतिषाम्—to whom the light (of ब्रह्म or of truth) has manifested itself This is the reason why their words come out true व्याहाराः words, utterances. भद्रा... निषिक्ता for in their speech there is attached auspicious prosperity. नैते वदन्ति they do not utter words, the meaning of which is fruitless विप्लुतं अर्थं यस्याः. विप्लुत *lit.* sunk or flooded, hence 'ineffectual, false'. The poet seems to have in mind the following Vedic verse quoted in the निरुक्त (IV) 'सक्तुमिव तितउना पुनन्तो यत्र धीरा मनसा वाचमक्रत। अत्रा सखायः सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताधि वाचि॥' ऋग्वेद X. 71 2 शिष्टानध्ययन—supply दिवसः after this शिष्टेभ्यः अनध्ययनं (अध्ययनाभावः) यस्मिन्—in which there is a remission of study on account (of the arrival) of distinguished personages. अविच्छिन्नं स्खलनं यथा स्यात् तथा—without any obstacle The reading उद्दाम will mean 'tumultuously. सुखम् स्मरति—this has passed into a proverb. सुलभं सौख्यं यस्मिन्—in which happiness is to be easily had. रामभद्रस्य is to be connected with कौमार० This is एकदेशी अन्वय रामभद्र अङ्गैः with limbs the movements of which are charming, which are stately, and resemble the beauty of Râma in his youth. अवष्टम्भेन सह (बहुव्रीहि). अवष्टम्भ *lit* support hence 'pride or stateliness' मुग्धानि ललितानि (विलासाः) येषाम् शीतलयति—denominative verb from शीतल. अपवार्य—This seems to be a wrong stage-direction, it should be आत्मगतम् The stage direction अपवार्य is used when a character on the stage speaks something to another in such a way that only the person addressed hears it. भागीरथ्या निवेदितं च तत् रहस्यं च the secret that was told (to me) by the Ganges कर्णयोः अमृतम् which is like nectar to the ear भागीरथी seems to have informed अरुन्धती that Sitâ gave birth to two sons and that they were in Vâlmiki's hermitage. This was a secret imparted to her and not known to कौसल्या and जनक and so the word रहस्य is used. This news was extremely gratifying to अरुन्धती and hence she says कर्णामृतम्. कतरः which (of two).

P. 98. Verse 19. The principal sentence is contained in the last line दृष्टिं ..अञ्जनम्—who is this, that, when seen, fills the eye with *ambrosial collyrium!* कुवलय श्यामलः *glossy and dark like* the petal of a blue lotus. शिखण्डकः मण्डनं यस्य adorned with locks of hair (on his head). बटु...समाजयन् who, possessed of holy grace, as if gladdens (or adorns) the assembly of boys with his grace पुण्या श्रीः यस्य. For क added to बहुव्रीहि compounds see notes p 6 पुनः नन्दनः who is my dear Râma himself as if again

become a boy The reading श्रीयैव is bad. समाज् 10*th conj* or समानय् a denominative verb means 'to gladden, honour, adorn' नून surely **Verse 20** This verse mentions some of the characteristic marks of a क्षत्रिय student चूडया चुम्बितानि कङ्कपत्राणि यस्मिन्. कङ्क a heron + पत्रम् feathers (of the heron fixed on an arrow) तूणी a quiver Understand अस्ति after ०द्वयम् चूडा पृष्ठत on his back there is a pair of quivers on both sides, the feathers of the arrows of which are touched by his lock of hair (on the head) भस्म रौरवीम् his chest having the holy mark of a small quantity of ashes wears the skin of the Ruru deer He wore the skin of रुरु deer as an upper garment स्तोक च तत् भस्म च भस्मस्तोक (कर्मधारय) तदेव पवित्र लाञ्छन चिह्न यस्मिन् The word स्तोक is put after भस्म in accordance with the Sutra 'पोटा-युवतिस्तोककतिपयगृष्टिधेनुवशावेहद्वष्कय णीप्रवक्तृश्रोत्रियाध्यापकधूर्तैर्जाति ' पा 2 1 65 G takes पवित्र to mean ॰याघ्रनख (which was hung round the neck of boys as a charm) रौरवी from रुरु (रुरो इयम्) रुरु a kind of deer मौर्व्या माञ्जिष्ठकम् the lower garment coloured with the dye of मञ्जिष्ठा (Bengal madder) is tied by means of a girdle of Mūrvā grass मौर्वी—मूर्वाया इय मौर्वी (or मूर्वाया विकार , according to 'अवयवे च प्राण्योषधिवृक्षेभ्य ' पा 4 3 135 चादिकारे। सि कौ) मञ्जिष्ठया रक्त माञ्जिष्ठम्, according to 'तेन रक्त रागात्' पा 4 2 1 (कषायेण रक्त वस्त्र काषायम्। माञ्जिष्ठम्। सि कौ) माञ्जिष्ठमेव माञ्जिष्ठकम् The reading माञ्जिष्ठिक is bad, as it is not in accordance with Panini पाणौ पैप्पल —In his hand there is a bow, a rosary of beads and a staff of the Pippala tree पिप्पलस्याय पैप्पल अक्ष वलयम्—रुद्राक्षमालिका वलयम् कर्मणे प्रभवति—कार्मुकम्, according to 'कर्मण उकञ्' पा 5 1 103 Supply अस्ति after each of the three nominatives in the last line Some construe धत्ते with all the things worn by the boy In that case we shall have to read दण्ड तथा पैप्पलम् But this is not a good way of construing the verse We shall then have to take उर as the subject of धत्ते in the second line and the boy (understood) as the subject in the other three lines. A ब्राह्मण student was to wear the skin of a black antelope as an उत्तरीय, his girdle was to be of मुञ्ज grass, he was to carry a staff of बिल्व or पलाश tree It was in the fitness of things that the क्षत्रिय was to wear a garment coloured red मनुस्मृति (II 40-45) lays down what a ब्रह्मचारी belonging to each of the three regenerate classes was to wear 'कार्ष्णरौरववास्तानि चर्माणि ब्रह्मचारिण । वसीरन्नानुपूर्व्येण शाणक्षौमाविकानि च ॥ क्षत्रियस्य तु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥ ब्राह्मणो बैल्वपालाशौ क्षत्रियो वाटखादिरौ । पैलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मत ॥' This verse occurs in महावीर॰ I 18 शिशु इति

what do you guess as to the point, कुत whence this boy comes? अचिरागमना वयम्—She means that her arrival along with that of कौसल्या and वसिष्ठ was as recent as that of Janaka and therefore she had no time to become acquainted with the boy She did not wish to convey the vague information she had received from the Ganges about the fact of the sons of सीता being in the hermitage of वाल्मीकि So she uses a dubious expression, which जनक naturally took to mean that she had no knowledge whatever on the point कौतुक curiosity के इमे some old persons here are desirous of seeing you प्रकृष्टं वयः येषां ते प्रवयसः दिदृक्षु *adj* —from the desiderative base of दृश् with the affix उ, according to 'सनाशंसभिक्ष उः' पा 3 २ 168 (सन् । चिकीर्षु । आशंसु । भिक्षु । सि॰ कौ॰) भणित addressed भिद्यत निर्माणम् will such (a noble) form set aside (violate) good manners? The answer is in the negative निर्मीयते इति निर्माणं आकारः N reads भिद्यन्, which virtually comes to the same thing Sanskrit poets are fond of representing that a noble and majestic exterior and noble conduct go together Janaka means that the boy's noble bearing itself is a guarantee for holding that he knows good manners and will pay the respect due to old age Compare for the idea 'न ह्याकृतिः सुसदृशं विजहाति वृत्तम्' मृच्छकटिक IX 'न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति' शाकुन्तल IV, 'यत्राकृतिस्तत्र गुणा वसन्ति' quoted by मल्लिनाथ on किरातार्जुनीय VI 1, 'सेयमाकृतिर्न व्यभिचरति शीलम्' दशकुमार॰ VI In the महावीर॰ (VI) we have 'भिद्यते न सदृशनिर्माणाकुरेषु'

P 99. भगवता निशामित (श्रुत) शिष्यवचनं येन विसर्जिता ऋषिदारका येन—who sent away the boys of the sages (as he had to go to see जनक) किमप्येतत्—this is something indescribable. Verse 21. एतस्मिन् in this boy महिम्नः चय in this boy there is an excess of greatness (of great qualities) softened by his modesty, childhood and simplicity, capable of being perceived by the intelligent, but not by those who are not so. विनय —सौम्यो मसृण (soft). मौग्ध्यम्—मुग्धस्य भावः निर्दोषेण ग्राह्यः निग्राह्यः G reads निग्राह्य which is not bad and means the same thing मनो हरत्येष this powerful (excess of qualities) carries away my mind though it is dulled by stupor, just as a small piece of lodestone attracts a mass of iron. यद्वत्=यथा N reads विनयशिशिरो मौग्ध्यमसृण and वीर॰ explains 'अत्र विनयशिशिरो मौग्ध्यमसृण इत्यस्या सलिलहिमो...नेन ज्योत्स्नीभवता स्वं तेजसो माधुर्यं व्यज्यते' The reading 'संमोह स्थिरमपि' is not good The words स्थिरमपि are not well construed with संमोह It is not

संमोह that can draw the mind but it must be either the boy or his qualities that will do so The reading 'संमोहस्थिरमपि' is better In that case एष बलवान् can be construed with महिम्नामतिशय, which can very well be said to attract the mind, though it has grown dull and motionless through bewilderment संमोहेन स्थिरम् The bewildered mind (and therefore slow to move) can well be compared to a mass of iron The boy त्व in whom the excess of greatness is seen will well correspond with a small piece of lodestone It can hardly be said that समोह resembles a piece of lodestone अज्ञातानि नामानि क्रम अभिजन च येषाम् whose names order of precedence and birth I do not know क्रम—सत्कारायानु पूर्वम् अभिजन—birth family 'कुलान्यभिजनान्वयौ' इत्यमर मनु lays down that a young student must rise to receive old persons and should salute them 'शय्यासनेऽध्याचरिते श्रेयसा न समाविशेत्। शय्यासनस्थश्चैवैन प्रत्युत्थायाभिवादयेत्॥' मनु० II 119 त्व did not know whether all were Brâhmanas or क्षत्रियs The salutation would differ in that case All he knew was that they were पूज्य, being old पूज्यानपि न सन though they are to be honoured by me सन is a misprint for सत अविरुद्ध प्रकार a mode (of salutation) that is unobjectionable गौतम lays down that it is not necessary to salute everyone in an assembly separately एष पर्याय here is a salutation of Lava to you all according to your rank and order पर्याय succession regular order Compare 'एष वो रामशिरसा प्रणामपर्याय' महावीर० IV न सम्पूर्ण not only is my lap filled (by लव sitting upon it) but my desire also is fulfilled after a long time अरुन्धती on hearing that सीता was pregnant I had longed to place her child on her lap Twelve years passed away before the desire was fulfilled दरविकसद् यद् नीलोत्पल तद्वद् श्यामल उज्ज्वलश्च दर बन्धेन (अनुहरति) resembles (Râma) in the frame of his body which is dark and brilliant like the blue lotus that is slightly expanding दर adv a little 'दरास्त्रयं मनागर्थे' मेदिनी कवलिता (भक्षिता) अरविन्दकेसरा तै कषाय कण्ठ यस्य स कषायि कण्ठ कलहस तस्य नाद इव दीर्घदीघ तेन—(voice) which is as penetrating (lit very long) as the note of a swan whose throat has been rendered astringent (कषाय) by eating the filaments of lotuses. ननु वत्सस्य Indeed the touch of this boy's body soft (पक्ष्मल) like the interior of a full blown (कठोर) lotus is like that (of Râma's body) चिबुकम् the chin स कृतम् with tears and wonder आकूतम् wonder feeling निपुणम् adv closely, carefully संवदत्येव does resemble उन्मत्तीभूतमिव as if gone mad

She supposed that सीता was dead and that it was not possible that her child could be living किमपि किलयति prattles out something strange with reference to this (boy) **Verse 22** We must take आकृति and द्युति as the subjects of अभिव्यज्यते Otherwise we shall have to look upon ०प्रतिबिम्बिता as the subject, which *does not seem proper* But this construction breaks the symmetry We see that all the clauses having सा or स are separate So it would be better if we could stop at निखिला As the text stands, we have to take सम्पूर्ण तेज as qualifying आकृति वत्साया सैवाकृति that whole frame of my child (Sita) and of the best of Raghus (i e Râma) is seen in this boy as if it were fully reflected. If we read सम्पूर्ण तेज, then ०प्रतिबिम्बिता may be taken as a noun by itself. The meaning then would be 'the complete reflection of my child and of the best of Raghus is assuredly manifested in this boy' N reads संवृत्ति प्रति०, which is easily construable We can in this case stop at निखिला and take सैवाकृति as a separate sentence But the word संवृत्ति cannot be well explained. वीर० explains संवृत्ति सम्पर्कः । सम्बन्ध इत्यर्थः ' The meaning then would be 'the whole of the features of सीता and राम is seen manifested in this boy' संवृत्ति literally means 'becoming' सा द्युति the same (as that of राम and सीता) is (his) brilliance (of complexion) सहज natural (not studied). पुण्यानुभाव holy majesty पुण्यश्चासौ अनुभावश्च 'अनुभाव प्रभावे च सतां च मतिनिश्चये' इत्यमर For देव N reads देवि, which must be taken as addressed to सीता वीर० explains 'देवि त्वमेव देवभूय गतायास्तव कथमिदं मद्धृदये इति व्यज्यते' उत्पथै धावति my mind being unsteady runs by wrong paths (i e wild) उत्पथै — On account of the great resemblance between सीता and the boy, जनक was led to think that he might be her son. But he supposed her to have passed away when abandoned So he thought it impossible that her son should be existing 'चञ्चल तरल चैव पारिप्लवपरिप्लवे' इत्यमर . अस्ति—कौसल्या wants to find out whether her surmise has any basis कथयितव्य कथय tell us what is fit to be told. She means —you are only his pupil, how *can you be his son?* *वाल्मीकि led a life of celibacy*

P 101 एतावदेव—this much only चन्द्रकेतु—son of लक्ष्मण and ऊर्मिला We were informed in the second Act (p 39 text) that चन्द्रकेतु was sent at the head of the army protecting the horse let loose in the अश्वमेध sacrifice न केन कर्तव्या no one should trespass upon the precincts of the hermitage अन्यूर्ण

adj neighbouring It is derived from अर्द् with अभि, according to 'अभेश्चाविदूर्ये' पा 7 2 25. (अभ्यर्णम् । नातिदूर नासन्न वा । अभ्यर्दितमन्यत् । सि कौ). मेध्या सङ्गात् on account of (*lit* on the occasion of) having to protect the sacrificial horse. मेध्य—मेधे साधु जानासि—do you know? एता पुरुषौ—these are the very heroes of the story of the रामायण अथ किम् what else *i e* just as you say मैथिलस्य दौहित्र —this is dramatic irony लव, not knowing whom he was addressing, speaks in this way दुहितु' अपत्य पुमान् दौहित्र यदि भिश' If you are so well versed in the story (of the रामायण) कियन्ति how many? किं नामधेय येषाम् जनक could not rid himself of the forlorn hope that the boy might still turn out to be the son of सीता He puts a fishing question to लव, which, if answered, would dispel all doubts प्रविभाग division, portion पूर्वं श्रुतः श्रुतपूर्वं प्रणीत composed. प्रकाशित not made public अन्य सन्दर्भ (प्रबन्ध) सन्दर्भान्तर तेन 'सन्दर्भो रचना न ना' क्षीरस्वामी अभिनेय अर्थः यस्य. कोण्ये इत' A portion of it has been turned into an independent work, full of sentiments and fit for being acted on the stage As to *rasas*, see notes above (p 118) The रामायण is that species of काव्य which is called श्रव्य (to be heard), while a drama is a दृश्य काव्य अभिनेय (potential pass p of नी with अभि) what is to be acted मुनिर्भगवान्—these words refer to वाल्मीकि. व्यसृजत् sent भरतस्य—the genitive is used for the dative तौर्य . कारम्य (who is) the author of *Sûtras* upon singing, dancing and instrumental music 'तौर्यत्रिकं नृत्यगीतवाद्य नाट्यमिद त्रयम्' इत्यमर तूर्यम् a drum तूर्ये भवं तौर्यं शब्द' त्रयोऽशा अस्य इति त्रिकम् (a collection of three), according to 'संख्याया अतिशदन्ताया कन्' पा 5 1 22. (संख्याया कन् स्यादार्हीयेऽर्थे न तु त्यन्तशदन्ताया । पञ्चक । लन्तायास्तु साप्तिक । सि कौ.) तौर्यपत्रिन त्रिर तौर्यत्रिकम् भरत is reputed to be the author of the extant नाट्यशास्त्र The extant नाट्यशास्त्र has 37 chapters and contains over 5000 verses, mostly in the Anushṭubh metre There are here and there a few prose passages, which seem to be the original सूत्रs round which the extant नाट्यशास्त्र was woven at some later period The नाट्यशास्त्र is said to have been first promulgated by ब्रह्मा कालिदास also refers to भरत as a नाट्याचार्य 'मुनिना भरतेन य प्रयोगो भवतीष्वष्टरसाश्रयो नियुक्त । ललिताभिनयं तमद्य भर्ता मरुतां द्रष्टुमना सलोकपाल ॥' विक्रमोर्वशीय I त विष्यतीति for the reason that he will represent it on the stage with the help of the Apsarases We learn from the नाट्यशास्त्र that the Apsarases helped Bharata to perform before the gods. 'अप्सरोभिरिद सार्धं क्रीडनीयकहेतुकम् ॥ अधिष्ठितं मया स्वर्गे स्वातिना नारदेन च ।'

नृत्यशास्त्र chap 3" 19-90 On सवनिद, वीर० remarks 'प्रणीनम्यात्मकास्य प्रवेशान्तरेण नारग भरत प्रति प्रेषण च' आकुलतरम्—extremely wonderful. आकुल n wonder curiosity but here it seems to have been used as an adjective V and Gh. read आकूतकरम्—that raises a curiosity दर्शित्=सन्दर्शे C is wrong in taking it to refer to भरत The following sentence supports us आस्था care regard आस्थालम्बनयोरास्था' इत्यमर' यत since अन्तेवासिन् m a pupil (*lit* one who dwells near his teacher) अन्ते वसतीति according to 'शयवासवासिष्वकालात्' पा 6 3 18 (खेशय । खशय । ग्रामेवास । ग्रामवास । ग्रामवासी । ग्रामवासी । नि कौ) अनुयात्रिक follower, attendant. अनुयात्रा अनुगमन अस्ति अस्य इति (ठन्) आनुयात्रिक is more usual (अनुयात्रा प्रयोजनमस्य इति ठक्) प्रमा यत् for the purpose of warding off accident ज्येष्ठ भवति your words amoun.. to this that he is the eldest As लव used the word आर्य in speaking of कुश, it followed that the latter was the elder of th.. two If कुश had been younger than लव, the latter would ha.. used the word वत्स प्रसवक्रमेण by order of birth. According to some, among twins the child born later is the elder one नीलकण्ठ in his व्यवहारमयूख refers to this opinion and rejects it as being not based on any Vedic authority यमजौ twins कथा पयन्त up to what limit has the composition of the story come ? अलीक (false) पौरापवाद' वैन उद्विग्न (grieved, depressed) वैन निर्वासिता banished. आसन्ना (near) प्रसववेदना यस्या: सुम सुमि whose face is beautiful like the moon क.. निपतित what development of the wicked sport of destiny suddenly fell upon your flowerlike body when you were alone ?

P 103 Verse 23 नून is to be connected with स्मृतोऽस्मि परिभव, वन and व्यथा are the objects of अवाप्य नूनम् surely परिभव insult, humiliation (*viz.* abandonment on account of a scandal) प्रसवकालेन कृतात् caused by the hour of delivery क्रव्या ..वारयन्त्सु—This is loc. abs —while crowds of beasts of prey surrounded you on all sides स्मृतः स्मि (surely) I must have often been remembered by you as your protector, when you were frighten ed (by the beasts) Some read वन च घोरम् In this case वन and घोर will be adjectives of परिभव and one out of the two च will be superfluous Some read परिभव वचन च घोरम् This is bad, as we do not know what the terrible words are to which Janaka refers. Or वचन may be construed to mean '(scandalous) words'. The reading in the text is the best of all. The reading दुर्मर्यादा would mean 'immodesty' छिन्नमर्यादा *lit.* doing a thing

quickly i e rashness Verse 24 (First half) पतन is the object of उपद्रवत, which qualifies मम एव वा—It is time (the proper occasion) for my anger to blaze up quickly by means of bow or curse Having constantly thought over the fall of the terrible thunderbolt in the shape of this calamity वैशसमेव वज्रस्य घोर पतनम् वैशसम्—destruction, slaughter, distress He refers to the undeserved abandonment of Sitā शश्वत् and again and again constantly 'मुहु पुन पुन शश्वदभीक्ष्णमसकृत्समा' इत्यमर चापेन शापेन वा—जनक was a क्षत्रिय and so could take up his bow to punish those who wronged him He was also a sage (a राजर्षि) and was able on account of his severe austerities and his profound knowledge to curse any one that insulted or harmed him in any way Some read धगिति for झटिति It is an onomatopoetic word meaning briskly प्रसादय—कौसल्या was afraid that जनक might curse राम Verse 25 Construe परिभूतानां मनस्विना प्राय एतत् चित्तम्—This is generally the state of the mind of spirited persons when they are insulted एतत्—refers to क्रोधज्वलन V and Gh place this line in the mouth of अरुन्धती But this is not good The words are quite appropriate to a spirited boy like लव Moreover, अरुन्धती would never utter words that would even indirectly inflame the anger of जनक against Rāma while it would add to the pathos and picturesqueness of the drama if लव were unknowingly to inflame जनक against his own father मनस्विन् a high souled or spirited person The possessive affix विन् is applied to words ending in अस् and to माया, मेधा and स्रज् 'अस्मायामेधास्रजो विनि' पा 5 2 121 We may also take प्रायश्चित्त as one word The meaning then is This (क्रोधज्वलन) is the satisfaction (of their wrongs) in the case of spirited persons that are insulted' लव means —spirited persons must avenge themselves when insulted either by fighting or by cursing through anger राज रामस्तै—अरुन्धती means —just as दशरथ looked upon सीता as his daughter because of his friendship with जनक, so जनक must look upon his friend s son as his own Only two were concerned in the abandonment of सीता, viz राम and the people पाल्या प्रजा the helpless people must be protected She means that it is the duty of a good क्षत्रिय to *protect* the people and not to *destroy* them कृपण—दीन Verse 24 (latter half) शान्तं मयम् or peace to both of them as regards Rāma. उभयम् refers to चाप and शाप यद् मे which (राम) is my treasure in the form of a son. He says —as Rāma is to me a son, I cannot proceed

against him either with a bow or a curse दत् is neuter, be cause पुत्रभाण्ड is the predicate पुत्र एव भाण्डम् भूयिष्ठानि द्विज ईन्ानि (द्विजा:, बाला:, वृद्धा:, विकला:, स्त्रैण च) वसितृ—(the citizens) are composed for the most part of Brahmanas, boys, old men, decrepit persons and women. स्त्रैनम्-स्त्रीसमूह सम्भ्रान्ता flurried, excited पशुविशेष a certain animal जनपदेषु in countries, as opposed to a forest, in which they were living पशुसमाम्नाय= पशुग्रंथ—a treatise dealing with animals सांग्रामिकेन्दुदयादि पुस्तकग्रन्थे—in a work dealing with war Verse 26 विपुल abundant, large अजस्रम् *adv* continuously दीर्घा ग्रीवा यस्य—that has a long neck. वत्सतर इव—the boys were familiar with cows and noticed that the horse had the same number of hoofs as the cow had. प्रकिरति scatters. शकृत्- मात्रान् balls of dung as big as mango fruits. आम्र मात्रा (परिमाण) येषान् किं व्याख्यातेन what is the use of description. व्याख्यात (past pass p) used as a noun अजिने- कर्षन्ति they drag him by his deerskin and by his hands कौतुक- तन्त्रम्—लव had a great curiosity to see the horse and was willing to be dragged away by his companions. But he was afraid that he would be guilty of breach of good manners if he went without taking the permission of the elderly persons in whose presence he was स विनयम् with feelings of curiosity, modesty and with a sense of being guilty If we read कौतुकोपरोध° with Gh, the meaning is with mingled feelings of curiosity, constraint and modesty' This is a good reading The constraint was put upon him by the boys who pressed him to come.

P 105 अरण्य वत्स त्वं you and I have been gladdened by the words and forms of (the boys) that have the forest in them. आरण्यगर्भे (मन्त्र) येषां ते अरण्यगर्भा बाला तेषां रूपे आनन्दित The explanation of G is not so good as that of वीर° which we give above वञ्चित as if I am robbed (of all that I value) कञ्चुकी– this is the same whom जनक sent (text p 9-) to Valmiki to inquire about the boy (लव) he had seen. ज्ञास्यथ- भवद्भि you will certainly know it at the proper time महत् किमपि this must be something very important. अवगम्—understood. अश्वमेध प्रयोजन अस्य इति आश्वमेधिक तत्काण्डम् that chapter (dealing with the अश्वमेध sacrifice). प्रत्येक- रक्षितार the protectors (of the horse) are a hundred of each class व- persons wearing armour, those that are armed with clubs, those that have a quiver of arrows तत्प्राय दृश्यते this army consists mostly of that number (i e

100), or 'this army seems to resemble that' viz. what is pre cribed as the force that should accompany the अश्वमेध horse यदीदं प्रत्यय if you do not believe in this (i e in what I say) किं प्रयोजनं यस्य परिवृत surrounded i e guarded सस्पृहम् with longing. ऊर्जस्वल powerful, mighty, pre-eminent सर्व . भावी which implies the humiliation of all क्षत्रियs. उत्कर्षनिकष the test of the greatness Just as gold is tested on the touch stone, so the greatness of a king is tested by the performace of the अश्वमेध sacrifice 'शाणस्तु निकष कष' इत्यमर' The reading निष्कर्ष is not so good as निकष It means 'the essence' (of the great ness) **Verse 27** Construe योऽयमश्व इव सप्त वीरस्य दश द्विप पताका अथवा वीरघोषणा सप्तसु लोकेषु एक (केवलो मुख्यो वा) वीर तस्य— who is the sole or chief warrior in the seven worlds दशकण्ठस्य रावणस्य कुल तस्य द्विट् शत्रु (राम) तस्य यो घोषणा this horse is the banner (of राम) or the announcement (of the fact) that (राम) is (the only) warrior (in the world) Although अश्व is masculine, इय is used because the predicate is पताका क्षेमेन्द्र in his औचित्यविचारचर्चा quotes this verse and verse 29 as illustra tive of प्रबन्धार्थौचित्य and remarks "अत्रार्थे रामायणकथातिक्रमेण नूतनोत्प्रे क्षिता रामतनयस्य सहजविक्रमानुसारिणी शौर्योत्कर्षभूमि परप्रतापपरपर्शासहिष्णुता प्रबन्धस्य रसबन्धुरामौचित्यच्छायां प्रयच्छति" सन्दीपनानि अक्षराणि the words provoke me अविद्यमाना क्षत्रिया यस्मात् महा क्षत्रिया whence can. *there be क्षत्रियs before the great king* (राम) i e *no क्षत्रिय can* check or withstand his power धिग्जाल्मान् fie upon the rogues **Verse 28** यदि भीषिका If they exist, they do exist but why these threatening words to-day? The meaning seems to be — if you concede that the क्षत्रियs exist at all then they will try to check Râma's power (even if they may not succeed) This is not very happy If we take ते as applied to राम (the plural being used to show respect), the meaning will be —if राम is an unrivalled warrior, let him be so This latter meaning is more in keeping with what follows If राम is an unrivalled war rior, there is no need to use threatening language to-day The threatening words referred to are 'योऽयमश्व घोषणा । सप्त वीरस्य'. The first line is an answer to the words 'महाराजं प्रति कुत क्षत्रिया' विभीषिका or बिभीषिका—terror, threatening किमुक्तैरेभि —what is the use of these words (i e of this talk with you)? हरामि I shall carry off. तां पताकाम्—these words refer to the horse N reads यदि नो सन्ति सन्त्येव—if (you say) they do not exist (as-regards राम), (I say) they do (exist). The words *do not* easily yield the sense that is required Some read सन्त्येव for

स्कन्धे. This is very good, if we understand के as referring to रोम. Some read केयमन्या विभीषिका—which means '(Supposing that Râma is an unrivalled warrior) what is the meaning of this threat in addition?' V reads किमुक्तैः सन्निपत्यैव—'why talk with you? After attacking you (I shall carry off the horse)' Gh. reads 'किमुक्तैः शरसम्बाधा'—why talk? (I shall carry off that banner of yours), which will be full of arrows. He means that he will attack them and the horse standing in their midst may be riddled with arrows in the fight. लोष्ठैरभिघ्नन्त striking it with clods of earth. रोहित—a kind of deer. वराक. poor, wretched. चापलम् rash act. तीक्ष्णा श्रेणयः lines of soldiers are very sharp (i. e. harsh). आयुधेन जीवन्तीति आयुधीय, according to 'आयुधाच्छ च' पा. 4. 4. 14 (चाद्ठन्। आयुधीय। आयुधिक। सि. कौ.). The reading तीक्ष्णनिरत्ना would mean 'sharp and without feeling.' दृप्ता proud, insolent. दुर्दान्त difficult to check or to be subdued. अपूर्वारण्येन आक्षिप्त (attracted) हृदय यस्य. अनेन सर्पत run away by this thicket of trees. गहनम् thicket. कृतमनेनाश्वेन enough of this horse. तर्जयन्ति threaten. विस्फुरितानि शस्त्राणि येषाम्—whose weapons glisten or are flourished. इत: from this place. त्वरितं सामहे therefore come, we shall run with the leaps of deer. किं.. शस्त्राणि what! do the weapons gleam? धनुरारोपणम् making his bow ready.

P. 107. Verse 29. The principal sentence is एतद् चापम् विडम्बि अस्तु let my bow resemble. दंष्ट्रम्, घोषम् and उदरम् are adjectives of चापम्. ज्या जिह्वा इव (or ज्या एव जिह्वा) तया. In the former case there is उपमा, in the latter रूपक. Connect ज्याजिह्वया with वलयित in the compound वलयित दंष्ट्रम्. This is एकदेशी अन्वय. वलयिते उत्कटे कोटी दंष्ट्रे इव यस्य or कोटी एव दंष्ट्रे यस्य. ज्या...दंष्ट्रम् the large ends of which, resembling jaws, are licked (lit surrounded) by the tongue-like string. उद्गारि (उद्गच्छत्) घोर घनः घर्घरघोषः यस्य—that emits a terrible and thick (reverberating) rumbling noise. Or we may explain घनस्य (मेघस्य) इव घर्घरघोषः यस्य. ग्रासे प्रसक्त: (व्यापृत:) हसन् च अन्तक: (मृत्युः) तस्य वक्त्र यन्त्रमिव or ग्रासे प्रसक्त हसन् अन्तकस्य वक्त्र यन्त्रमिव, तस्य जृम्भा ता विडम्बयतीति—resembling the yawn of the machine-like mouth of the smiling god of death busy in devouring. विकट (large) उदर (interior) यस्य. When the bow was strung, a large space (उदर) was left between the string and the bent bow. So विकटोदरम् constitutes the reason why the bow is said to be अन्तक...जृम्भाविडम्बि. When one yawns, the mouth is opened wide. The intervening space of the bow is compared

to the yawn of the mouth of death, because it is the bow that is going to deal death to Lava's opponents For this reason we separate विकटोदरम् from दिदमि The string is compared to the tongue, the two ends of the bow to the two jaws The bow produces a twanging sound, when one eats hurriedly large quantities of food, a sound is produced The god of death is said to be smiling, because he is glad to devour the many people killed in battle This verse is a fine specimen of वीररस It is one of those verses in Bhavabhûti's works where the sound seems an echo to the sense This verse occurs in महावीरचरित III 29 यथोचित परिक्रम्य walking about as befits each of them This is a direction to the actors In some Mss this Act is called कौसल्याजनकयोग

Act V.

The scene of this Act is laid near the hermitage of Vâlmîki This Act follows closely upon the incidents narrated in the fourth and hence there is no prelude in it.

is एष चन्द्रकेतु उपैति—here comes चन्द्रकेतु ननु is emphatic त्वरित. यथा तथा सुमन्त्रेण नुद्यमाना (प्रेर्यमाणा) प्रोद्वेल्लन्त प्रजविता वाजिन (अश्वा) यस्य—(in a chariot) the swift horses of which are galloping being furiously urged by सुमन्त्र सुमन्त्र was the charioteer of दशरथ and so must have been very old The readings प्रोद्वलात् and व्यावल्गत् mean the same thing उत्खातेषु प्रचलित कोविदारकेतु यस्य whose banner post made of the कोविदार tree shook on account of uneven ground उत्खातम् (*lit* dug up) uneven ground प्रधनम्—fight 'युद्धमायोधनं जन्यं प्रधनं प्रविदारणम्' इत्यमर The reading उद्घात॰ yields the same sense सुमन्त्र सारथि यस्य. धनु पाणौ यस्य Verse 2 The principal sentence is कोऽप्ययं वीरपोत कार्मुकेन समरशिरसि चमूनामुपरि शरतुषारं किरति—this brave boy scatters over the armies a shower of arrows with his bow in the van of the battle किरति present of कॄ 6 P दर्पित श्री (*adj* of पोत) कम्पित किंचित्कोप तेन रज्यती मुखश्री (मुखशोभा) यस्य—the beauty of whose face is coloured (reddened) by the slight anger that he feels. लव is said to have been only slightly ruffled, because he treated with contempt the army

suppose I to him अविरत गुणे गुञ्जन्त्यौ कोटी यस्य (with a bow) the ends of which unceasingly twang on the string G reads प्रविरत गुण०, which is a good reading *Vide* com. चञ्चत्यः पञ्च चूडा यस्य—that has his five locks waving (because of his rapid movements in discharging arrows). तुषार snow, spray वीरयशसो पोतश्च 'मानसत्रे शिशौ पोत' इत्यमरः

P 109 Verse 3 The principal sentence is वटुशिशुः एक मे कौतुकं करोति—this ascetic boy being single-handed, makes me admire him. नैन्यकार्ये is to be connected with वटुशिशुः नव प्ररोह who is as if some unknown and new scion belonging to the race of Raghu. The word वंश means both 'family' and 'bamboo From a bamboo also spring up fresh shoots The reading सप्रकोपाटर is not good. लव as we are told in verse 2 was only slightly angry while प्रकोप indicates great wrath. N reads अस्मिन्नविरतरोष which is not so easily construable as the reading in the text. दलिता करिकपोलग्रन्थय यै, तानि कठोराणि, टङ्कारै घोराणि ज्वलन्ति च शरसहस्राणि यस्य (*adj* of वटुशिशु)—who has (*i e* discharges) thousands of flaming arrows that shatter the hard (knot like) temples of elephants and that are terrible in their twanging

Verse 4 The principal sentence is शिशुमवलोक्य स्नेहादिव प्रमाथे धृतधनुष रघुनन्दन स्मरामि अतिशयित सुरासुरप्रभाव येन (*adj* of शिशुम्)—that surpassed the prowess of gods and demons शिशुम् लवम् तुल्य रूप यस्य तथैव रूपम् that has similarly a form resembling (that of Rama) The reading तथैव, of Gh and V is bad लव must refer to चन्द्रकेतु It does not sound well that on seeing लव resembling चन्द्रकेतु, सुमन्त्र should remember राम It is quite proper to say that, on beholding लव resembling राम in features, सुमन्त्र should be put in mind of a particular incident in Râma's career as a boy कुशिकसुत विश्वामित्र तस्य मखं यज्ञ द्विषन्ति इति तद्द्विषः राक्षसा तेषा प्रमाथे प्रमाथ destruction धृत धनु येन We expect धृतधन्वानम् for धृतधनुषम् in accordance with 'धनुषश्च' पा 5 4 132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात्। शार्ङ्गधन्वा। सि कौ) धनु as the last member of a बहुव्रीहि becomes धन्वन् But as the rules about the changes that words undergo at the end of compounds are said to be not obligatory we may justify धृतधनुषम् Compare तत्त्वबोधिनी on सिद्धान्तकौमुदी "कथं तर्हि 'सर्वदेवगणप्रभृतयः' इति पुष्पदन्तप्रयोग इति चेत्, अत्राहुः। समासान्तविधेरनित्यत्वान्नानुपपत्तिः।" In the रामायण (बालकाण्ड chap 33—34) the genealogy of विश्वामित्र is given as follows —ब्रह्मा कुश कुशनाभ गाधि विश्वामित्र while in the विष्णुपुराण, we are told that गाधि कौशिक was the father of विश्वामित्र and son of कुशाम्ब, brother of कुशनाभ mentioned above. विश्वामित्र

says to राम 'कस्यचित्त्वथ कालस्य कुशनामस धीमन । जज्ञे परमधर्मिष्ठो गाधिरित्येव नामत ॥ स पिता मम काकुत्स्थ गाधि ... । ... कौशिकी रघुनन्दन ॥' बालकाण्ड 34 5—6
but a descendant of कुश
sacrifice of विश्वामित्र by throwing flesh on the altar, the sage came to दशरथ and begged him to send राम with him for destroying the Rakshasas See रामायण बालकाण्ड chap 18—21 The अलंकार सर्वस्व (p 33) cites this verse as an example of the figure of speech called स्मरण, which is defined as 'सदृशानुभवाद्वस्त्वन्तरस्मृति स्मरणम्' एक प्रयते my heart is ashamed because many direct their effort towards one (single boy) आरम्भ undertaking, effort त्रप् 1st *conj* A to feel shame, with अप Verse 5 The principal sentence is अयं शिशुः एकक वले आवृत —this boy being single handed is surrounded by the armies एकक —'एकाकी त्वेक एकक ' इत्यमर मदभरेण may be connected with the word भूरिस्फुरत् in the following compound or it may be connected with आवृत. मदभरेण through the advent (*lit* the weight) of the intoxication (of fighting) वीर० explains 'मदभरेण वीरपानेन समुपजनितमदातिशयेन भूरिस्फुरन्ति करालानि करकन्दलीषु चटिलानि (निबिडानि) शस्त्रजालानि येषाम् (*adj* of वले)—(by my soldiers) that hold in their broad hands (palms of hands) multitudes of weapons that are extremely bright and terrible. कलित (past pass p of कल) taken grasped कन्दली the plantain tree (that has very broad leaves) जटिल thick Most editions read समरभारभूमिस्फुरत्० which means 'weapons that flash in the van of battle (*lit* the ground where the weight of the battle falls) This is not a very happy reading. There is no propriety in saying that weapons flashed in the van of battle क्वणत्कनककिङ्किणीझणझणायिता स्यन्दना येषाम् (*adj* of वले)the chariots of which ring with the tinkling golden bells किङ्किणी a small bell अमन्द (अनल्प) मद एव दुर्दिन येषां तै डिरै गजै डामराणि भयङ्कराणि तै (वलै) that are terrific (or tumultuous) on account of the elephants that shower a thick rut डामर *adj* is derived from डमर a riot, tumult 'डिम्बे डमरविप्लवौ' इत्यमर The reading वारिदै for डामरै yields a good sense In that case the dark and big elephants will be appropriately compared to the clouds and the rut flowing from their temples to rain water

P. 110 एमि = इमे एनि = अस्य ते —what are these (soldiers) to this (boy) even collectively, what then if they are taken separately? आभिजनानां प्रमार मारणम्—the destruction of my men Verse 6 The principal sentence is वीर धुवं ०र्णिमाणामिव त्विषते एवं may be taken as an अव्ययीभाव or as an adjective of ०निर्मे

ज्ञन् आगच्छन्त्य गिरिकुञ्जकुञ्जरयूथस्य निनीर्षं (इव) कण्ट्वर यथा स्यात्तथा दे देन—in such a way as to produce or which produces a feverish sensation (or stunning effect) on the ears of the herds of elephants that were screaming in the bowers of mountains The reading आगुञ्जन् seems to be the original one as in keeping with the अनुप्रास in कुञ्जकुञ्जर But one can hardly describe the trumpetings of elephants as आगुञ्जन् ज्यानिर्घोषम् rattling of the bow string निर्घोषम् is the object of उज्जम्भयन् आध्मायन् qualifies निर्घोषम् अमन्द ध्मानम् increased (*lit* blown or filled) by the loud noise of the drums (beaten by the army) जृम्भयन् (*adj* of वीर)—giving rise to. वल्ग नितरे with numbers of moving and awful headless trunks and heads It was said that, even when the head was cut off, the trunk of a great warrior would move about on the battle-field. Compare 'कश्चिद्द्विषत्खड्ग हृतोत्तमाङ्ग सद्यो विमानप्रभुतामुपेत्य । वामाङ्गसंसक्तसुराङ्गन स्व नृत्यत्कबन्ध समरे ददर्श ॥' रघु॰ 7 51 तृप्यन् काल (मृत्यु) तस्य कराल वक्त्र तस्य विघसा इति व्याकीर्णमालिव 'अमृत विघसो यज्ञशेषभोजनशेषयो ' इत्यमर 'विघसो भुक्तशेष तु यज्ञशेष तथामृतम् ॥' मनु॰ III 285 वारो माणालिव the warrior makes the earth as if strewn about with the remains of morsels from the terrible mouth of death after he had been satisfied This is a fine उत्प्रेक्षा The warrior had killed numerous persons, whose heads and dancing trunks were scattered about on the battle field. They are represented to be the leavings dropping down from the mouth of Death Death is represented as devouring mortals. In this battle so many died that Death was satiated and could take no more and so they lay about on the battle field With विस्मारि for निर्यन्त, we must dissolve व्यायानु विस्मर्य कण्ट्वर देन or यथात्र The reading ज्यानुम्भ is not bad सुत (acc plu) is a good reading ∖ reads तृप्यत्काल &c which वीर very ingeniously explains 'तृप्यदित्यनेन विस्तरस्यान्यरेण मृत्युना भ्रक्षयमाणानि भुक्तपीतानि भवन्ति ' The student will note the alliteration in this verse. The verse contains वीर and अद्भुतरस द्वन्द्वयुद्ध hand to-hand fight. वृद्ध grown old in the family of इक्ष्वाकु प्रभुत गत what (other) course is open, when a fight is impending! He means that he cannot advise चन्द्रकेतु to desist from fighting with लव through fear of the consequences as that would be derogatory to the traditions of the इक्ष्वाकु race *Vide* मनु॰ VII. 87 'समोत्तमाधमै राजा त्वाहूत पालयन्प्रजा । न निवर्तेत संग्रामात्क्षात्रं धर्ममनुस्मरन् ॥' अपावृत्तानि retreated

P 111. वाचिकगोचरीभूत has come within speaking distance

आह्वायक a herald V reads 'आरयायके' and explains 'रणभूमौ उभयपक्षप्रधानपुरुषाणां नामकीर्तननियुक्ते पुरुषे' Verse 7 किमे सैनिकैः what have you to do with these soldiers? तेज शाम्यतु let lustre (i. e valour) be quenched by lustre Verse 8. निर्मथनम् destruction उपहूत challenged इभावलीनामवमर्दात् from the battering (i. e. killing) of elephants Supply विनिवर्तितं or विनिवर्तते after शाव At the sound of thunder, the lion thinks that there is an enemy near by mightier than the elephant Compare for the idea 'तृणानि नोन्मूलयति प्रभञ्जनो मृदूनि नीचै प्रणतानि सर्वत । स्वभाव एवोन्नतचेतसामयं महान्महत्स्वेव करोति विक्रमम् ॥', 'किमपेक्ष्य फलं पयोधरान्ध्वनत प्रार्थयते मृगाधिप । प्रकृति खलु सा महीयस सहते नान्यसमुन्नतिं यया ॥' किरातार्जुनीय 2 21 धीरो क्रम with steady and haughty gait सत्य सि you are truly a descendant of इक्ष्वाकु This is said because he fearlessly invited him to fight with himself. तदह प्रागत एव here do I arrive (to fight with you) सावष्टम्भम् proudly भग्न broken i e defeated युद्धाय अभिसरन्ति इति that move towards me for fighting पर्यवष्टम्भयन्ति block or obstruct Verse 9 The principal sentence is अयं ०कलकल मे ०कवलत्वं व्रजतु शैलाघातेन क्षुभित य वडवावक्त्रहुतभुक् (वडवानल) तद्वत् प्रचण्ड क्रोध तस्य आर्चिर्निचय ज्वालासमूह तस्य कवलत्व ग्रासत्वम् अयं मे let this (noise) fall a prey to the accumulated flames of my wrath as fierce as the fire issuing from the mouth of *Vadavā*, agitated by striking against mountains समन्तादुत्सर्पन् rising from all sides घन कलकल deep tumultuous and wanton noise पयो इव like the current of the ocean tossed by the winds at the time of *Pralaya*. We have to understand ०कवलत्वं व्रजति after ओघ In this case the compound शैल० is to be dissolved as ०क्षुभित वडवावक्त्रहुतभुक् प्रचण्डक्रोधार्चिर्निचय इव तस्य कवलत्वम् वडवानल—The sons of कार्तवीर्य, with the desire of destroying the descendants of भृगु, killed even the children in the womb One of the women of the family who was pregnant secreted the foetus in her thigh (ऊरु), hence the child at its birth was called और्व On beholding him the sons of कार्तवीर्य were struck blind and his wrath gave rise to a flame which threatened to consume the whole world, when at the desire of his Pitṛis, he cast it into the ocean, where it remains concealed with the face of a horse and is said to devour the waters of the ocean और्व, वाडव and वडवानल are synonyms Compare रघु० IX. 82 'अन्तर्निविष्टपदमात्मविनाशहेतुं शाप दधज्ज्वलनमौर्वमिवाम्बुराशि ॥' There are mountains in the ocean. Compare भर्तृहरि 'रत्नैश्च शरणार्थिन शिखरिणां पक्षा शेरते अहो विगमनूर्मिने भरसहं च सिन्धोर्वपु ॥' At the time of प्रलय the 49

winds begin to blow, the twelve suns rise and the sky is covered with clouds called पुष्कर and आवर्तक See विष्णुपुराण VI. 3. and 4. Verse 10 गुणमहत्तया on account of the excellence of your qualities. कदन slaughter ननु is emphatic. दर्पनिकष the touch stone for your pride. प्रसन्नकर्कश pleasing and yet harsh (i. e peremptory) The word प्रसन्न refers to the first half of verse 10 and कर्कश to the last line. वाग् युक्ति employment of brave words. विकर्तन the sun. निर्वेद disgust. कदर्थित troubled, annoyed. It is the past pass. p. of कदर्थयति a denominative verb from कदर्थ (कुत्सित अर्थः कदर्थः according to 'को कत्तत्पुरुषेऽचि' पा 6 3 101). वीरो संवादः (conversation) ग्लिन् विग्र हर्षन्ति इति Verse 11 कौतुकगर्भ blended with curiosity बद्ध लक्ष्य येन— whose eyes are fixed (on me). उदग्र (raised i. e strong) धनुः यस्य Vide notes on धृतधनुष् above. अयम् the subject of वहति मरुता महता वायु येन वलन्त चञ्चलन्त मघवत अय मायुधम् चाप (इन्द्रधनुः) यस्य सः घन—लक्ष्मीम् he bears the splendour of a cloud that has the rain bow and that is rolled about by violent winds from two (opposite) directions. The dark and powerful लव with the bow in hand and wishing to approach चन्द्रकेतु but drawn in the opposite direction by the army at his heels looks like a cloud that has the rain bow upon it and that is tossed about in two directions The figure here is निदर्शना, which is defined as 'अभवन्वस्तुसम्बन्ध उपमापरिकल्पकः' काव्यप्रकाश X. वयं विस्मयेन I am simply overcome with astonishment. He means that the boy's prowess is so extraordinary that it is impossible for him (सुमन्त्र) to gaze steadfastly and fearlessly at him. It is only चन्द्रकेतु who is not a whit behind लव in prowess that can look at लव on equal terms. भो भो राजन्—the guardians of the horse were not ordinary soldiers, but scions of noble families. Verse 12 This verse contains a fine and perfect antithesis in the first three lines. The principal sentence is एकस्मिन् पदातौ मय्यद्योऽयं मुनिः समरदक्ष येन विधि विस्तारः The instrumentals qualify व्यक्ति and the locatives एकस्मिन् सहस्रसंख्यै सस्यन्दैः beyond number i. e numberless. पदातौ—loc sing of पदाति a foot-soldier, पदाभ्यां अतति गच्छति इति अत्र एकस्मिन्—लवे These words should have preceded पदातौ, as संख्यातीतै is mentioned first कवचनिचितैः covered with armour मेध्य (holy) वसने उत्तरीय (upper garment) यस्य We have already seen that लव was clad in a deer-skin (Act IV verse 20). वाहेन वृद्धै who are older in years. अभिनव वय येन काम्य (मनोहर) वयः यस्य वीरेभ्य ग्लानि fie upon you and upon us that you should treat as your equal in

battle (this young boy). समभर *lit.* equal responsibility i. e. equality. Most editions read परिकर, which seems to us to be a conjecture, as the word समभर is not usually met with. बद्धपरिकर means 'that the loins are girt up' i. e. that you are ready and eager to fight. It was against the canons of righteous warfare as laid down in ancient works that persons riding horses or elephants should attack one on foot. As his followers were guilty of this breach of the rules of fighting चन्द्रकेतु says 'दिगमान्', because it reflected discredit on him as their leader. मनु० (VII. 89—93) lays down certain rules of conduct for warriors 'न हन्यात्स्थलारूढं न क्लीबं न कृताञ्जलिम्।' 91 (कुल्लूक says 'स्वयं रथस्थो रथं त्यक्त्वा स्थलारूढं न हन्यात्') Similarly भीष्मपर्व (chap 1 verses 27-32) gives the rules settled by the agreement of the opposing armies in the Mahâbhârata war. 'रथी च रथिना योध्यो गजेन गजधुर्यतः। अश्वेनाश्वी पदातिश्च पादातेनैव भारत॥ 29 क्षीणशस्त्रो विवर्मा च न हन्तव्यः कदाचन॥' 31 उन्माथेन सह यथा स्यात् तथा—with pain (as if he felt insulted at the idea of चन्द्रकेतु that he was not equal to the army opposed to him) कालस्य हरणं तस्य प्रतिषेध तदर्थं for preventing (*lit* forbidding) the loss of time स्तम्भयामि I shall paralyse.

P. 113 प्रगल्भ bold one (refers to चन्द्रकेतु) आमन्त्रितम्—called, invoked. **Verse. 13.** व्यतिकर is the subject of हिनस्ति, the object being चक्षु. व्यतिकर mixture, combination व्यति हिनस्ति a frightful combination of darkness and lightning assails the eye by first attracting it (*lit* swallowing) and then leaving it free, though it is fixed steadily (in order to see what is passing). The जृम्भकास्त्र seems to have first produced darkness, then lightning and then sleep आदौ ग्रस्त पश्चान्मुक्त (कर्मधारय) a. *l*) of चक्षु. तमस अथ तामस. The idea is —the intense darkness produced by the अस्त्र takes away entirely the power of vision (hence चक्षु is ग्रस्त), afterwards there are brilliant flashes of lightning, the eye is now free (मुक्त) to see, but the difficulty is doubled, the eye is dazzled and cannot see on account of the very intensity of light. प्रणिहित fixed, concentrated. हिनस्ति from हिंस् to kill 7 *conj* P अथ then चित्रलिखितमिव as if drawn in a picture अविद्यमान स्पन्द यस्य motionless नियतम् *adv.* surely अजित (unconquerable) वीर्यं यस्य. जृम्भते—to appear, to show oneself, जृम्भ् 1 A The first line occurs in the मालतीमाधव IX 54 and X 9 **Verse 14** The principal sentence is नभ जृम्भकै अवस्तीर्यते —the sky is overcast with जृम्भक missiles अवस्तीर्यते is passive present of स्तृ 9th P. with अव oस्यामै and oदीप्तिभिः qualify

तमसे पातालस्य उदरमेव कुञ्ज or पातालोदरे कुञ्ज तस्मिन् पुञ्जित (सङ्घ) तेन तमसा स्थाने as black as the darkness collected in the bower in the form of the central regions of पाताल पाताल as the haunt of demons and sinners was supposed to be full of darkness. तप्त स्फुरत् आरकूट (brass) तस्य कपिशानि ज्योतींषि तद्वत् ज्वलन्ति धामानि येषाम्—whose lustre is brilliant like that of the brownish (कपिश) light of heated and (therefore) sparkling brass These two lines explain how there is a combination of darkness and lighting (as said above) The second half contains an उत्प्रेक्षा कल्पान्तदुर्ललित qualifies कूटैः कल्पे य आक्षेप (lit snatching away, destruction) तस्मिन् य कठोर भैरव मरुत् (वायु) तेन व्यस्तैः (स्थानच्युतैः) that are dispersed at the time of universal destruction by violent and terrible winds मीलन्तः मेघा तडितश्च (विद्युतश्च) तैः कपिलानि कुहराणि येषाम् the caverns of which are brownish in consequence of the clouds and lightning closing upon them कूट a peak. The poet speaks of the विन्ध्य probably because being a native of the Berars, that mountain was familiar to him The जृम्भक spreading darkness and lightning are poetically represented to be the peaks of the विन्ध्य blown away by the Pralaya wind and covered by dark clouds and flashing lightning We saw above that at the time of प्रलय, 49 winds begin to blow कल्प—is a period of 1000 Mahayugas (कलि, द्वापर, त्रेता and कृत constitute one महायुग) which is equal to 4320000000 human years. It is equal to a day of ब्रह्मा, the night also being of the same extent. At the end of a Kalpa the whole universe is destroyed असम्प्रदाय आगम acquisition, knowledge नैव जृम्भकेषु this cannot be so as regards missiles and especially जृम्भक missiles वाल्मीकि was not known to be a teacher of missiles. Verse 15 कृशाश्व—see text p 11 (the words of लक्ष्मण) and notes there n. सम्प्रदायेन by the instruction given by him (विश्वामित्र) as a teacher संप्रदाय means गुरुशिष्यपरम्परा अपरे others (than विश्वामित्र and राम). प्रवर्धमान सत्त्वस्य (सत्त्वगुणस्य) प्रकाश येषु—in which light due to the preponderance of सत्त्वगुण is growing According to the सांख्य philosophers, there are three गुणs सत्त्व, रजस् and तमस् The special characteristic of सत्त्व is light (i e knowledge of the truth) 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रज' सांख्यकारिका मन्त्रदृश seers of mantras i.e sages. सर्व पश्यन्ति see all (and can therefore possess the knowledge of missiles even without सम्प्रदाय) प्रपन्न arrived. प्रतिवीर rival warrior प्रिय दर्शन तस्य स्नेह is the inner feeling, while अनुराग is its outward manifestation. Verse 16 The last line contains the princi

pal sentence मनो रमयति on seeing him my heart concentrate itself (i e my heart is attracted by him) The first three lines put forth various possible causes to explain the fact that the minds of the princes are attracted by each other at first sight अवधान (object of रमयति) attention किमु—indicates 'doubt, conjecture' यदृच्छा...किमु is it the accidental conversation (that is the cause of attracting each other's mind)? संवाद may also mean 'meeting It may also mean 'resemblance Is it our chance resemblance to each other that draws our hearts to one another? पुराणे चय or is it some ancient friendship thickly formed in a previous life Sanskrit poets are fond of representing that the mind is drawn by friendships in past lives without being conscious of it. Compare 'तच्चेतसा स्मरति नूनमबोधपूर्वं भावस्थिराणि जननान्तरसौहृदानि । शाकुन्तल V, 'मनो हि जन्मान्तरसङ्गतिज्ञम्' रघु VII 15 निगो - विदित or is it some relationship with me individually, which is not known to me through the power of fate? In this there is an anticipation of what is to be revealed later on. भूयसा प्रीति this is generally the nature of human beings that some particular person has ardent affection for some other particular person only रसमयी full of feeling or joy यत्र राग रति about which worldly men say —it is the friendship of the stars or that it is some influence of the eye लौकिकानाम्=लोकस्य This is used as opposed to वैदिक or वेद See महाभाष्य (Kielborn Vol I p 8) 'प्रियतद्धिता दाक्षिणात्या यथा लोके वेदे चेति प्रयोक्तव्ये यथा लौकिकवैदिकेष्विति प्रयुञ्जते' People say that a spontaneous (and therefore unaccountable) love between two individuals owes its origin to the fact that the planets presiding over their births are either identical or friendly to each other चक्षुराग (चक्षु + राग)—spontaneous love is explained by the fact that a person's eye exercises as if a charm over the eye of another उपचार use (of words) The subject of आमनन्ति must be taken to be ऋषय, because it is in connection with sages that the verb is used and because in the previous sentence ordinary people are mentioned त्वम मनन्ति the sages say that it is love that is indescribable and causeless अप्रतिसंख्येय—pot pass. p of ख्या with प्रति and सम् अविद्यमान निबन्धन (support or cause) यस्य There are many readings here N has 'तदप्रतिसंख्येयनिबन्धनं प्रमाणमामनन्ति' which seems to mean 'sages look upon that love as genuine, the cause of which cannot be discussed (or judged)' G seems to have read 'तद् अप्रतिसंख्येयं अनिबन्धनं प्रमाणमामनन्ति', which means 'sages say that it is authoritative, though not supported by a shastric basis and that it is such as not to be deceived'

P 115 Verse 17 अविद्यमान हेतु यस्य पक्षपात liking, love प्रतिक्रिया prevention स सीव्यति it is a thread-formed of affection which sews beings inside (i. e not so as to be perceptible as ordinary sewing is) Ordinary thread for sewing is made of cotton or silk but this is formed of affection alone. Beings are brought to love one another by an inner and unseen working of the hearts Verse 18 मसृणित राजपट्ट तद्वद् कान्त (मनोहर) तस्मिन्—as lovely as a polished royal fillet परिरम्भास आलिङ्गनस अभिलाषाद् पुलका एव कदम्बानि (कदम्बपुष्पाणि), उन्मीलन्ति पुलककदम्बानि यस्मिन् in which the erect hair resembling कदम्ब buds have made their appearance For the comparison of कदम्ब buds and पुलक, see above Act III verse 4? Or we may take कदम्ब in the sense of समूह उन्मीलत् पुलककदम्ब यस्मिन् अङ्गम् body Verse 19 आक्रान्त (प्राप्त) कठोर तेज येन तस्मिन् कि विना what course is there except the use of weapon in the case of one that has assumed a harsh (fighting) spirit? ईदृश like this i e like तव अयमेव—refers to एव वीराणां वाचते for the military code of honour which is very stern in its spirit comes against the course of affection समय conventional rules-दारुण रस (essence) यस्य किम इयस why do you become perturbed in a strange way? Most editions read परिकल्पसे, which yields a good sense किम कल्पसे why do you fancy something that is strange? But this seems to be a conjectural reading Verse 20 वाम—refers to सीता लून cut off प्रसव produce (such as leaves, flowers, fruits) सुमन्त्र was struck with Lava's similarity to Sita and Râma. But he supposed her to be dead

P 116 कस्य हेतो —vide notes p 99 on the same words एकत्र on one side, in the first place समनुगत followed न अभियुञ्जन्ति do not attack. Vide notes p 100 परिभाषते lay down a rule or convention. Verse 21. न्याय्य right, न्यायादनपेतम्, according to 'धर्मपथ्यर्थन्यायादनपेते' पा० 4 4 92 अनुष्ठान action (here getting down from the chariot) मादृश a person like me (grown old in the heroic family of इक्ष्वाकु) साहसैकरस एक रस यस्मात्—of which rashness is the only essence i e hazardous. तातनिश्रा —he refers to राम, लक्ष्मण and his two other uncles or to राम only पितु प्रियसखम् the dear friend of the father (of राम) सुमन्त्र was the friend of दशरथ अप्रसङ्गेषु when there is a doubt about a thing (whether it should be done or not) विमृशति thinks i. e takes time to reply एव मन्यसे what you think is in accordance with your duty Verse 22 एत

refers to चन्द्रकेतु's proposal to alight from his chariot in order to place himself on a level with लव in fighting न्याय proper conduct. वीर पद्धति the mode of warlike conduct अप्रतिरूपम् than which nothing is more fitting अविद्यमान प्रतिरूप यस्य It may also mean unequalled' Some read प्रतिरूपम्, which means 'fitting, proper' Verse 23 इतिहास—Vide notes p 58 The इतिहासs here referred to are the रामायण and the महाभारत according to the poet's ideas But bearing in mind the fact that it is चन्द्रकेतु that is speaking there would be an anachronism if we under stand by इतिहास the रामायण and the महाभारत पुराण च—There are 18 principal Purânas The singular is used to denote the class The reference seems to be to such Puranas as the वायुपुराण or विष्णु० 'पुराण पञ्चलक्षणम्' इत्यमर on which क्षीरस्वामी quotes the following verse mentioning some of the topics dealt with by Purânas 'सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥' धर्म प्रवचनानि—the expounding of duty, treatises on conduct and law such as मनुस्मृति, which are called धर्मशास्त्र कुलस्थितिम्—family observances or customs Verse 24 जातस्य मूर्ति Dear boy, how many are these days (that have passed) since your father, dear (Lakshmana) the destroyer of Indrajit, was born? It is natural that सुमन्त्र, the charioteer of दशरथ, should think that only a short time had elapsed since the birth of लक्ष्मण अनुतिष्ठति observes प्रतिष्ठाम् stability or fame For Lakshmana's killing Indrajit, see युद्धकाण्ड chap 90 'ऐन्द्रास्त्रेण समायुज्य लक्ष्मण परवीरहा । तच्छिर सशिरस्त्राण श्रीमज्ज्वलितकुण्डलम् । प्रमथ्येन्द्रजित कायात्पातयामास भूतले ॥ 70 71

P 117 Verse 25 अप्र न what permanence is there for our family when the eldest of Raghu's race (i e Râma) is without stability (without issue) अविद्यमाना प्रतिष्ठा यस्य त्रय पितर — these words refer to लक्ष्मण भरत and शत्रुघ्न, who were to be honoured as much as राम मिश्री वर्तते the sequence of sentiments in me is of a mixed kind. He means that his heart is tossed by conflicting sentiments of affection for Lava and the spirit of *hostility to him i e these two sentiments rise alternately in* him The reading of N मिश्रीकृतक्रम is not good Verse 26 This is one of those verses where the sound is an echo to the sense. The first half breathes the sentiment of *affection* and hence the words are full of soft letters like न्, द्, त् &c The second half contains a reference to warlike spirit and hence we have a preponderance of harsh sounds like that of क् *यथा* सन्तुरोहे (उद्गते) इन्दौ कुमुदिनि आनन्द मज्जति तथैव अभिन् (चन्द्रकेतौ) (समुरोहे

इति) मम दृष्टिं आनन्दं नयति कलहे काम यस्य desirous of a fight This is the predicate of अद बाहुः टंकारेण क्रूर कणित यस्य स कणित गुण (ज्या) तेन गुरुत् (अव्यक्त शब्द कुर्वत्) गुरु धनु तस्मिन् धृत प्रेम येन—that has fixed its love upon my heavy bow that is tuneful on account of the string that resounds with a terrible twang टंकार is an onomatopoetic word विकच (स्फुट) विकराल (तुङ्ग, भयङ्कर इति यावत्) उत्साह (वीररस) यस्य—the terrific valour of which is quite manifest N and G read विकच व्रणमुख which is to be dissolved as विकचानि विकरालानि व्रणमुखानि यस्य on which are displayed open wounds that are terrific Or we may dissolve विकचा विकराला व्रणा मुखे (अग्रे) यस्य This is not a bad reading We must suppose that Lava had received certain awful wounds in the arm while fighting with the soldiers of चन्द्रकेतु But that does not seem likely and there is no reference to these wounds anywhere else in the drama. अहित कल्पनाम् may the primeval Boar bring about the defeat of your enemy The suggested meaning (intended by the author) is that as Lava was really the cousin of चन्द्रकेतु and not his enemy this blessing does not in any way touch Lava. पराजयाय कल्पताम्—The result or object for which an act is to be done is put in the dative', according to 'तादर्थ्ये चतुर्थी वाच्या' वार्तिक on पा I. 4 44 आदिवराह — the reference is to the Boar incarnation of Vishnu Why this particular incarnation is invoked for bringing about the defeat of the enemy is not quite clear The commentary quotes a verse giving one reason The reason is probably to be found in the fact that it was first in this incarnation that Vishnu tried to undo the evil effects of the misdeeds of the enemies of the world (i.e. the demons) by bringing up the earth from the bottom of the ocean where it had been carried by the demon हिरण्याक्ष Compare गीतगोविन्द 'वसति दशनशिखरे धरणी तव लग्ना शशिनि कलङ्ककलेव निमग्ना । केशव धृतशूकररूप जय जगदीश हरे ॥'. We may advance another reason In most ancient works the descriptions of the incarnations of Vishnu begin from the Boar See मार्कण्डेयपुराण IV 54 The reason of the invokation of Varaha may also be found in the fact that many royal houses had adopted the Boar or Garuda as their tutelary deity on seals and banners as can be seen from the seals on copperplate grants and inscriptions In place of this line most editions read 'अजित पुण्यमूर्जित्कैकुत्स्थस्येव ते महः । श्रेयसे शाश्वतो देवो वराह परिकल्पताम् ॥'—may the eternal god Varaha grant for your welfare holy, unconquerable and mighty lustre (or power), as for ककुत्स्थ ककुत्स्थ was an

ancestor of राम He was the grandson of इक्ष्वाकु His original name was पुरंजय The gods being defeated by the demons, इन्द्र solicited his help He promised to help the gods, if Indra would assume the form of a bull and carry him on his shoulders Indra did so and पुरंजय vanquished the enemies of the gods hence he was called ककुत्स्थ (*lit* sitting on the hump) See विष्णुपुराण IV 2.

P 118 Verse 27 प्रीणयतु The root is said to be प्रिच् 5 P to please. मैत्रावरुण=वसिष्ठ—See notes p 15 Even in the निरुक्त the birth of वसिष्ठ from the seed of मित्र and वरुण is referred to and a Vedic verse is quoted where वसिष्ठ is called मैत्रावरुण "उर्वशी अप्सरा तस्या दर्शनान्मित्रावरुणयो रेतश्चस्कन्द तदभिवादिन्येषर्भवति । 'उतासि मैत्रावरुणो वसिष्ठोर्वश्या ब्रह्म मनसोऽधिजात ।'" (ऋग्वेद VII. 33 11) दैवत ते may the prowess of इन्द्र and विष्णु of अग्नि and the Maruts and of Garuda be thine इन्द्रश्च विष्णुश्च इन्द्राविष्णू according to 'देवताद्वन्द्वे च' पा 6 3 26 (इहोत्तरपदे आनङ् । मित्रावरुणौ । मि वौ) When the names of deities form a द्वन्द्व compound the final vowel of the first member is changed to आ In forming derivatives from such compounds, the first vowels of both members undergo वृद्धि according to 'देवताद्वन्द्वे च' पा 7 3 21 (अत्र पूर्वोत्तरपदयोरचो वृद्धि स्यात् ञिति णिति किति च परे । आग्निमारुतम्) The Maruts are stormgods, in the Rigveda. They are often associated with Agni in the Veda e g 'मरुद्भिरग्न आगहि' which is the refrain of Rigveda I. 19 सुपर्णस्य गरुत्मत इद इति सौपर्णम् He was the son of विनता and became the vehicle of विष्णु देयात् benedictive of दा ज्याघोष एव मन्त्र देया जयम् may the incantation in the form of the twanging of the bowstring of Rāma and Lakshmana grant you victory प्रत्यारोपय—place back को व्यग्रेषु what hesitation can there be as to (using) ones own furniture? He means —चन्द्रकेतु has already said whatever is mine is thine (in verse 0 above). Therefore the chariot you offer is mine. You need not press me so much But I am unaccustomed to driving in a chariot Some explain —Lava is speaking as a Kshatriya and so he calls the chariot &c his proper implements This is not good as we lose sight of the word स्वेषु (which does not mean 'proper') and of the following sentence किं तु &c अरण्ये सीदन्ति वसन्ति इति अरण्यसद: अनभ्यस्ता रथचर्या येषाम्—not accustomed to the management of chariots अभिष्यन्देत—would flow or melt **Verse 28.** वयं प्रानिन We also (*i. e* I) are not in this way obstructors of sacrifices लव says —Rāma is a good king I am also not in

things धेनुम् कामधेनुम्. All welfare follows from agreeable speech. Compare 'प्रियमेवाभिधातव्यं नित्यं सत्सु द्विषत्सु च । शिखीव केकामधुरः प्रियवाक् कस्य न प्रियः ॥' कामन्दकीयनीतिसार III. 26 'सूनृत प्रिये । सत्येऽथ' इत्यमर—सूनृत *adj* true and agreeable. Note 'सत्यं ब्रूयात्प्रियं ब्रूयान्न ब्रूयात्सत्यमप्रियम् । प्रियं च नानृतं ब्रूयादेष धर्मः सनातनः ॥' मनु॰ 4 138. N reads 'दुग्धे विप्रलब्धि' which वीर॰ explains as 'शत्रून् अतिशयेन नाशयति'.

P. 120 परिपूत (holy) स्वभाव यस्य The reading of N. परिभूत॰ (defeated insulted) is not bad. सुमध means —Lava has been insulted by our soldiers But this sentence is ra her abrupt and unconnected with what follows अतिमंगत्र what is right. आर्षेण सस्कारेण with a purity of speech that belongs to the sages. ऋषे अयं आर्ष सस्कार grammatical purity 'स्वरसंस्कारवत्यासौ पुत्राभ्यामथ सीतया । ऋचेवोदर्चिषं सूर्यं रामं मुनिरपूजयत् ॥' रघु॰ 15 76, where मल्लिनाथ explains संस्कार as शब्दशुद्धि By the words आर्ष सस्कार, सुमन्त्र refers to such peculiarities in लव's speech as the use of ह and अभिधवति and the verse 'काम दुग्धे'. एवंस्थित विषयं यस्य स्वयं धर्मं are the virtues of the क्षत्रिय class confined to a particular individual only? He means.—should not other persons than Rama aspire to be the greatest among क्षत्रियs विरमा सङ्गात् desist from excess (from asserting too much or from too much persistence) विरम—as to the पराक्रम, *vide* notes p 29 on स्वस्तीत्र For the ablative, *vide* notes p 12 Verse 31 ओजायितं त्वया—you have acted like a valorous person. ओजायित past pass. p. from the denominative verb ओजायते (ओजस्वी इव आचरति इति) The सिद्धान्तकौमुदी remarks on the वार्तिक 'ओजसोऽप्सरसो नित्यम्' 'ओज ग्रहणं वृत्तिविषये इति । ओजायते ।' नामदस्य इति you will please not persist (in your conduct) as to the subduer of परशुराम. For the encounter be ween राम and परशुराम see notes p 21 निर्बन्ध importunity, persistence The reading नार्ध इति means 'you should not rettle &c उच्चैवाद loud boast. Verse 32 सिद्ध settled. बाह्वो . क्षत्रियाणाम् as for the prowess of the arms, that belongs to the Kshatriyas शस्त्र आमदस्य —परशुराम who had taken up weapons was a Brahmana. तस्मिन् राम if he (a ब्राह्मण) was subdued, what praise is it for that king? भावः means —If a क्षत्रिय conquered a fighting ब्राह्मण whose usual occupation is another, there is no reason for boasting सोन्मादमिव as if with excitement. कृतं परेण enough of repartee Verse 33 कोऽप्येष ...दार this is some indescribable incarnation of a manly person (*lit.* of a man). यस्य . इति to whom (i e in whose eyes) even the descendant of Bhrigu is

no hero प्रयाणा (पूर्णा) महद्भुवनम् (समस्ता भुवनानां समाहारः महद्भुवन) अभयमेव दक्षिणा यैः or येषु—(the deeds of राम) by which the gift of safety was completely secured to the seven worlds यदि वा स्यन् if indeed something might be said or 'I may possibly have something to say' अथवा शान्तम् or peace (be to what I wished to say) Verse 34 ते—refers to राम The plural is here used to show mock respect तिष्ठन्तु वृद्धाः चरितं येषाम् वृथा चरितं they are old men and their conduct should not be discussed (criticized). He implies that it is only their old age that commands respect and not their conduct तिष्ठन्तु let them remain apart किं वर्ण्यते what in them is worth describing' Or the word may mean 'why describe them" The reading तु वर्ण्यते would mean 'shall I describe them" Some read तु वर्ण्यते, which seems to mean 'is their anything (remaining to be said) अकुण्ठ (अप्रतिहत) यश येषाम् सुन्दस्त्री=ताटका *Vide* notes p 17 for ताटका सुन्द ते Even after destroying the wife of Sunda, their fame is unimpeded (perfect), for they are the great ones in the world. A क्षत्रिय should not fight with a woman. राम fought with a woman and killed her लव retorts by saying 'in spite of this you call Rama a great person. यानि त्रीणि as to the three steps that Rama took without turning his face in the fight with the demon Khara खरायोधनम् fight. When खर darted towards Rāma with speed and ferocity, Rama took two or three steps backwards (possibly to take better aim). 'तमापतन्तं सहसा दृष्ट्वा रघुनन्दनः। अपसर्पत् प्रतिपदं किंचित्सत्वरविक्रमः॥ ततः पावकसंकाशं वधाय समरे शरम्। खरस्य रामो जग्राह ब्रह्मदण्डमिवापरम्॥' अरण्यकाण्ड 30 23-24 Some read अकुतोभयानि (नास्ति कुतोऽपि भयं यस्मिन्) which means 'fearless In this case it is ironically employed The reading अपसर्पणानि is however preferable, as it brings out the sarcasm of Lava better in relief It was laid down that a क्षत्रिय should not retreat from a battle *Vide* मनु VII. 89 इन्द्रसूनु—वाली While वाली was engaged in fighting with सुग्रीव, राम shot an arrow at वाली and killed him 'ततो रामो महातेजा आर्तं दृष्ट्वा हरीश्वरम्। शरं संदधे वीरो वालिनो वधकाङ्क्षया॥ ततो धनुषि संधाय शरमाशीविषोपमम्। पूरयामास तच्चापं कालचक्रमिवान्तकः॥ तमस्तेन महातेजा वज्रमुक्तः करीश्वरः। वेनाभिहतो वाली निपपात महीतले।' किष्किन्धाकाण्ड 16 32-33, 36 वाली rebukes राम thus 'पराङ्मुखवधं कृत्वा कोऽत्र प्राप्तस्त्वया गुणः। यदहं युद्धसंरब्धस्त्वत्कृते निधनं गतः।' किष्किन्धा 17 10 तत्रापि—this refers to retreating three steps and the killing of Vali. The code of the rules of war in ancient India required that a warrior should not attack another already

engaged in fighting with a third person 'नायुध्यमानं पश्यन्तं न परेण समागतम्' मनु॰ VII 62 It will be seen that Lava selects the three actions in Râma's career that are most open to criticism and charges Râma with having violated the code of honour prescribed for क्षत्रिय्s This verse is cited in दशरूपक (I 45) under विरोध. क्षेमेन्द्र in his औचित्यविचारचर्चा points out the impropriety on the part of भवभूति that he should lay stress upon the weak points in the career of the hero of his drama 'अत्राप्रधानस्य रामसूनो कुमारलवस्य परप्रतापोत्कर्षामर्षिणोवाररसोद्दीपनाय सकलप्रबन्धजीवितसर्वस्वभूतस्य प्रधाननायकगतस्य वीररसस्य नाटकादमनखरणाप्रमरण—अन्वरणसंमकत्वालिख्यापादनादिनिनिहितापवादप्रतिपादनेन स्ववचसा कविना विनाशः कृत इत्यनुचितमेतत्।' This is also condemned by the साहित्यदर्पण (VI) 'यत्स्यादनुचितं वस्तु नायकस्य रसस्य वा। विरुद्धं तत्परित्याज्यमन्यथा वा प्रकल्पयेत्॥ अनुचितमितिवृत्तं यथा रामस्य छद्मना वालिवध। तच्चोदात्तराघवे नोक्तमेव। वीरचरिते तु वाली रामवधार्थमागतो रामेण हत इत्यन्यथा कृत।' तातापवादेन भिन्ना मर्यादा येन who has committed a breach of good manners by reviling my father (to my face) प्रगल्भसे braggest मय्येव सकूट—he has turned his frowning face on me एव has a force of its own. Lava means —'he has no reason to be angry with me, it is rather I who should be angry, being insulted by the escort of the horse' The read[illegible] better than the one in the text वीर॰ explains [illegible] This line occurs in the [illegible] their anger has been inflamed. **Verse 35** चूडा वेपथु tremor caused by their intense feeling shakes the knot of the collection of their hair तरलयति denominative verb from तरल (a l) विचित् is to be connected either with मट्टरो or रज्यत The latter is preferable 'रक्तोत्पलं कोकनदम्' इत्यमर कोकनद (कोका चक्रवाका नदन्ति अस्मिन्) तस्य च्छद पर्णम्. 'दलं पर्णं छद पुमान्' इत्यमर रज्यत become red धत्ते—the subject of this is वक्त्रम्, the object being कान्तिम् Construe अकाण्डताण्डवितयो भ्रुवो भङ्गेन वक्त्रं चन्द्रस्य कमलस्य च कान्ति धत्ते. कान्ति luster, beauty अकाण्डताण्डवितयो that began to dance all of a sudden भङ्ग by the knitting स्फुटं लाञ्छनं यस्य—the spot on which is prominent उद्भ्रान्ता भृङ्गा यस्मिन्—on which the bees are hovering On account of anger the boys knit their brows. Their handsome and round faces with the dark brows knit are fitly compared to the moon with the dark spot prominently visible upon it and to the white lotus on which dark bees are hovering. [illegible], fit for fighting

Act VI.

The scene of this Act is laid in the vicinity of Vâlmiki's hermitage The incidents narrated follow closely upon those described in the fifth Act भरत lays down that a fight should not be represented on the stage and hence the audience is informed about the progress of the battle by the intervention of a dialogue between a pair of celestial beings. युद्ध राज्यभ्रंशो मरणं नगरोपरोधनं चैव । प्रत्यक्षाणि तु नाङ्के प्रवेशकैः संविधेयानि ॥ नाट्यशास्त्र 18 19

P 122 विद्याधर a semi-divine being possessed of superhuman powers विमानरा जीमूतवाहनादय सद्गुणिकाधनादिविद्याधारिणश्च' क्षीरस्वामी अस्मा (अस्माद्) कस्य तेन प्रवत्सयो उद्दीपिता क्षत्रलक्ष्मी ययो or यस्माद्—who have made the splendour of the might of the क्षत्रिय class to blaze forth i e who have displayed to the utmost a warlike spirit For क at the end of the compound, see notes p 6 अत्यद्भुतेन उद्भ्रान्ता सुरासुरा येषु—at which even the gods and demons are flurried on account of their extreme wonderfulness. वीरचरितानि heroic deeds **Verse 1** The principal sentence is धनु ... शिरसी ... आसेवन भुवनभीममभिरते— the fight of the brave (boys) showering arrows after stretching their bow rages (goes on) striking terror into the worlds. *of ... and क्वणितकङ्कणम् are adj of* धनु ... ज्याघोषेण ... क्वणितानि कङ्कणानि यस्य—the small bells of which are jingling and resounding with the twanging sound If we read ज्याक्वणित ... we shall have to dissolve as ज्याक्वणितानि ... इव क्वणितानि कङ्कणानि यस्य—that has bells tuneful like the *bracelets that jingle on (the wrists of ladies)* ... which there is a fierce noise made by the end of the bow that *has a big string twanging* ... *wonderful* Some read ... —whose locks are incessantly fluttering **Verse 2** जृम्भते is the predicate of दुन्दुभिनिनाद, जृम्भितम् has increased or appeared ! ... for the manifold welfare of both (... and ...) दुन्दुभिनिनाद beating The reading of K. Gh and V. ... is also good. In this case ... is to be connected with दुन्दुभे It is usual for poets to represent that the celestial drums are beaten when anything splendid or grand is done by anybody on the earth The text should read अमन्द (deep, strong) with G It is difficult to explain what is meant by ... —the subject is पुष्पनिपात The student will notice that these two lines are full of alliteration and short

syllables, which produce an effect similar to the quick throwing of flowers अनवरतम् incessantly अविरल संहति —अविरल मिलितानि विकचानां (प्रफुल्लानां) कनककमलानां कमनीया (मनोहरा) संहतिः यस्मिन्—in which there is a charming collection of full blown gold-coloured lotuses that have been thickly strung together अमर सुन्दर —अमरतरूणां (कल्पवृक्षाणां) तरुणा (नवा) मणिसदृशा मुकुला तेषां निकर (समूह) तस्य मकरन्देन सुन्दर —charming on account of the honey in the collection of jewel like fresh buds of the celestial trees

P 123 अकाण्डे विस्फुरिता विद्युत् तस्या छटा ताभि कपिलम् tawny with the streaks of lightning that flashes all of a sudden किं नु खलु अद्य—These words are to be connected with the following verse Verse 3 The principal sentence is किं नु खलु अद्य पुटभेद (वर्तते) are the lids (of the eye) opened to day? उज्ज्वल is an adj of पुटभेद त्वष्टु (विश्वकर्मण) यन्त्र तस्य भ्रम्या भ्रान्त मार्तण्ड (सूर्य) तस्य ज्योतिवत् उज्ज्वल —brilliant like the effulgence of the sun that was revolved on the whet stone (lathe) of the architect of the gods ललाट चक्षुष (the opening of the lids) of the eye of Siva that is on the forehead (i e of the third eye of Siva) त्वष्टृ had a daughter named संज्ञा that was married to the sun She could not bear the light of the sun त्वष्टृ wishing to take away the superfluous lustre of the sun placed the sun on his lathe and reduced one-eighth part of it With the lustre thus taken off, he prepared the चक्र of विष्णु, the trident of Rudra and the other weapons of the gods. 'भ्रमिमारोप्य सूर्यं तु तस्य तेजोविशातनम्। कृतवानष्टम भाग न व्यशातयताव्ययम् ॥ यत्तस्माद्वैष्णव तेज शातित विश्वकर्मणा। त्वष्टैव तेजसा तेन विष्णोश्चक्रमकल्पयत्। त्रिशूल चैव रुद्रस्य शिबिकां धनदस्य च ॥ शक्ति गुहस्य देवानामन्येषां च यदायुधम्।' विष्णुपुराण III 2 9-12, see also मार्कण्डेयपुराण chap 77 Note रघु० VI 32 'आरोप्य चक्रभ्रममुष्णतेजास्त्वष्ट्रेव यत्नोल्लिखितो विभाति॥' नीललोहित —शिव ('नील कण्ठे लोहितश्च केशेष्विति नीललोहित इति पुराणम् क्षीरस्वामी) The third eye of शिव is said to be always closed as otherwise the universe would be burnt It was by the fire from the third eye that काम was burnt to ashes It will be noticed that with the reading in the text we have a comparison upon a comparison The appearance of the sky is represented to be the opening of the eye of Siva which is compared to the lustre of the sun This is not very happy If we read उज्ज्वलम् (an अव्ययीभाव), the difficulty is not really removed काम क्षोभ यस्य—who was provoked अप्रतिरूपम् unequalled आग्नेयम् presided over by Agni अग्नि देवता अस्य इति आग्नेयम् according to 'अग्नेर्ढक्' पा 4 2 33 अग्नि पात the falling of

the streaks of fire Verse 4 अन्दग्धानि कबुरैतानि (चित्रितानि) केतुचामराणि (केतव चामराणि च or केतुषु चामराणि) येषाम्—the chowries and banners of which were slightly burnt and rendered variegated. 'चित्र किमीरकल्माषशबलैताश्च कर्बुरे' इत्यमर अपयानमेव have already departed When fire was kindled by the missile of चन्द्रकेतु, the celestial beings that were viewing the fight from aerial cars went away N reads क्वणित—producing a murmuring sound. ध्वजा वलीन् the row of banner-posts and the cloth (fluttering from them) नव किंशुक तस्य द्युति तया समान निभम यस्य—which appears like the splendour of a fresh किंशुक flower A किंशुक flower is red शिखी fire Most editions read द्यति ध्वजांशुकप्रान्ते विभ्रा क्षणकुङ्कुम छुरणविभ्रम शिखा—these flames of fire bear resemblance to the application of saffron for a moment on the skirts of the pieces of cloth on the banner posts. क्षण कुङ्कुमस्य छुरण तस्य विभ्रम तम्, छुरणम् besmearing overspreading In both readings the word द्युति is rather redundant With the latter reading the idea is — he lurid flames seem to lick the skirts of the banner-cloths The poet represents that the cloths appear for a moment as if dyed with saffron when the flames come in contact with the banners. This is a more poetic idea than the one in the text but the reading seems to be a conjecture. प्रवृत्त —this is to be connected with उषर्बुध उद्दण्ड गुरु —उद्दण्ड वज्रस्फोटस्य गुरुः तूर्य पटु (तीव्र) रव येषाम् ते स्फुरन्तः स्फुलिङ्गा तै गुरु—which is fierce (lit. great) on account of the sparks that are emitted with a sharp sound resembling the awful splitting of the thunderbolt (i e. resembling the clap of thunder). उद्दाम भैरव—उद्दामा तुमुला लेलिहाना उज्ज्वला ज्वाला तेषां समार तेन भैरव —terrible on account of the masses of flames that are unrestrained, fierce, licking (everyting) and bright उद्दाम उद्दामज्वाला लेलिहान—present part. of the frequentative base of लिह उषर्बुध (उषसि बुध्यते इति that is kindled at dawn) fire It is impossible to deal with all the various readings in this passage Some read वज्रस्फोट , उत्सर्पिस्फुलिङ्गगुरु, which is good उत्सर्पिन् rising up spreading about Some read स्फुरद्दत्स्फुलिङ्गगुरु terrible in consequence of the sparks that crack as sharply as &c सन्ताप heat. N reads अनुवेतातत्पट (covering with my garment) This is not good, as the words of he निवारय show

— P 124 विमल स्पर्शेन by the touch of my lord s body, that (touch) is cool, glossy (pleasing), soft, and fleshy like pure pearls आनन्देन मन्दे कुड्मिते (closed) घूर्णमाने (rolling) लोचने

यस्या whose eyes generally unsteady are rendered dull by joy and are closed अधाधिन सन्ताप the heat which I felt but partially has now disappeard. N reads आनन्दसन्दलितघूर्णमाननेदनाया which is difficult to explain It seems to mean 'whose pain that made her stagger was destroyed by joy' Verse 5. This is repeated from Act II 19 अविरल मण्डिते—अविरला विलोला घूर्णमाना विद्युन्ना तस्या विलासै मण्डिता तै adorned by the sportive movements of lightning that is thick, flashing and rolling अवस्तीयते is covered नभ अङ्गणमिव प्रयुक्तम् employed, वरुण देवता अस्य इति वारुणम्, according to 'साऽस्य देवता' पा 4 2 24 वरुण is represented as the lord of waters even in the Rigveda 'यासा राजा वरुणो याति मध्ये ता आपो देवीरिह मामवन्तु ॥' ऋग्वेद VII 49 3 सव दोषाय (supply भवति) everything, when in excess tends to produce a defect *i e* too much even of a good thing is not desirable Compare 'अति सवत्र वर्जयेत्,' 'सीते पर्याप्तमेतावत्कृत स्नेहप्रदर्शन । सर्वत्रातिकृत भद्र व्यसनायोपकल्पते ॥' सुन्दरकाण्ड 24 21 यत् since, The following long sentence contains three poetic fancies, मृत्युलोक प्रवेपते the mortal world is shivering (on account of the cold due to the down pour of water) प्रलये वातावलि तया क्षोभ तेन गम्भीर यथा तथा गुलुगुलायमाना मेघा तै मेदुर (निविड) अन्धकार तेन नीरन्ध्र यथा तथा नद्धम् इव as if bound without any outlet (for escape) by the darkness that is intensified by the clouds that produce a deep rumbling noise on account of the agitation due to the stormy winds at the time of *pralaya* गुलुगुलायमान् (pres p) is an onomatopoetic word नीरन्ध्र (नि + रन्ध्र) For the winds at the time of प्रलय, vide notes on V 9 एकवारं निश्चस्य प्रसन तेन विकट (विशाल) विकराल (अतिभयङ्कर) कालस्य (मृत्यो) मुख कन्दर इव तस्मिन् निवर्तमानमिव as if rolling in the cavern like mouth of Death that is very terrible and wide open for devouring at one time the whole universe If Death were to devour the universe at one stroke he shall have to open his mouth very wide Some read ०कालकण्ठमुख०, which would mean रुद्रमुख युगान्ते या योगनिद्रा तस्या निरुद्धानि सर्वद्वाराणि येन स नारायण तस्य उदरे निक्षिप्तमिव as if placed in the belly of नारायण who has closed (stopped the operation of) all the portals (of his body *i e* his senses) on account of the *yogic* slumber that he has at the end of the cycles of years युगान्त means कल्पान्त see notes on V 14 for कल्प When विष्णु sleeps the whole world is destroyed and when he wakes up it is created again Compare 'यदा स देवो जागर्ति तदेद चेष्टते जगत् । यदा स्वपिति शान्तात्मा तदा सर्वं निमीलति ॥' मनु० 1 52 योगनिद्रा state of sleep due to *yogic* contemplation. योग is defined in योगसूत्र

'सोमश्रिवद्वृत्तिनिरोध' Compare 'अनु (अङ्कुराणि) युगान्तोचितयोगनिद्र संहृत्य लोकान्पुरुषोऽधिशेते ॥' रघु० XIII 6 ∖ reads भूत विपद्य—the world dies. Here भूत is used for the whole class वायव्ये it is proper वायु देवता अस्य इति वायव्यम् according to 'वाय्वृतुपित्रुषसो यत्' पा 4 2 31 इरितम् discharged Verse 6 मरुता (वायुना) भूयसामपि घनानां क्वापि प्रविलय कृत —the clouds though many have been dissolved (dispersed) somewhere by the wind i e not a trace of the clouds is left. विवर्तकल्पेन resembling correct knowledge The affixes कल्प, देश्य and देशीय are added in the sense of a lit le less than ईषदसमाप्तौ कल्प देश्यदेशीयर पा 5 3 67 ब्रह्मण्य विवर्तानाम् as illusory appearances are dis olved in Brahma (by correct knowledge) For the meaning of विवर्त vide notes p 116 There are two philosophical views one is called विवर्तवाद and the other परिणामवाद According to the विवर्तवाद, प्रपञ्च is the विवर्त and ब्रह्म is the अधिष्ठान of it According to the परिणामवाद, प्रपञ्च is the परिणाम of ब्रह्म as a golden ornament is a परिणाम of gold It seems to us that the word विवर्त is used in the technical sense here and that भवभूति knew the मायावाद, if he was not an adherent of it According to मायावाद, the world is an illusion in a transcendental sense and this illusion will be dispelled by a correct knowledge of the only Reality called ब्रह्म There are Upanishad passages supporting this theory 'वायुर्यथैको भुवनं प्रविष्टो रूपं रूपं प्रतिरूपो बभूव । एकस्तथा सर्वभूतान्तरात्मा रूपं रूपं प्रतिरूपो बहिश्च ॥ कठोपनिषद् 2 5 10, 'मृत्योः स मृत्युमाप्नोति य इह नानेव पश्यति' कठोपनिषद् 2 4 10 'यत्र त्वस्य सर्वमात्मैवाभूत् तत् केन कं पश्येत्' &c 'ब्रह्म वेद ब्रह्मैव भवति 'ब्रह्मैव सन् ब्रह्माप्येति' The position of शङ्कराचार्य is contained in the following passage from his भाष्य on Vedântasutra II 1 14 'यथा घटकरकाद्याकाशानां महाकाशानन्यत्वं यथा च मृगतृष्णिकोदकादीनामूषरादिभ्योऽनन्यत्वम्, एवमस्य भोग्यभोक्त्रादिप्रपञ्चजातस्य ब्रह्मव्यतिरेकेणाभाव इति द्रष्टव्यम्' सम्भ्रम उत्क्षिप्त कर तेन भ्रमित उत्तरीयाञ्चलं येन who waved the skirts of his upper garment with his hand that was raised up hurriedly (to draw the boy s attention to him and to make them desist from fighting) मधुर स्निग्ध च वचनं तेन प्रतिषिद्ध युद्धव्यापार येन who prohibited the war like efforts (of the boys) by his pleasing and affectionate words. कुमारयो अन्तरे between the two boys शम्बूकवधात् after killing S ambûka This shows that a very short time elapsed between the events narrated in the second Act and those narrated in the sixth.

Verse 7 सङ्गदितम् (past pass. p used as a noun, according to 'नपुंसके भावे क्त' पा 3 3 114) speech, words तस्मिन् (महापुरुषे) गौरव (आदर) तस्मात् समुत्पन्न उपहार (युद्ध) येन—that stopped

the combat Some read शब्द महापुरुषसंविहित—words that were used (i e uttered) by a great personage मिश्रविष्कम्भक —Vide notes pp 64 and 123 This विष्कम्भक is an inferior one It is marred by bombastic words It is put in for describing the fight between लव and चन्द्रकेतु **Verse 8** दिनकरकुलचन्द्र—there is a picturesque effect produced by calling चन्द्रकेतु the moon of the sun s family चन्द्र indicates the power to gladden and soothe सरभसम् quickly 'रभसो वेग हर्षयो' इति विश्व तुहिन शीतलै cool like a piece of snow प्रमापि—अपि is emphatic Though I am tormented very much the touch of your body will soothe me. In the first line the figure is लाटानुप्रास which occurs when the same word is repeated in a sentence in the same sense but in a different connection उद्भट defines and exemplifies it 'स्वरूपार्थाविशेषेऽपि पुनरुक्तिः फलान्तरात् । शब्दानां वा पदानां वा लाटानुप्रास इष्यते ॥ क्वचिदुत्फुल्लकमला कमलश्रीरपदपदा । षट्पदश्रीमुखरा मुखरस्फारमालया ॥' उद्भट I 13 and 15 उत्थाप्य having raised him up (from his posture of lying prostrate at his feet) दिव्यास्त्रधर देह यस्य कुशल लाभाभ्युदयेन—I am all right having the good fortune to secure (लव as a friend) लाभ एव अभ्युदय तेन अलङ्कृता क्रिया यस्य whose deeds are wonderful मामिव पश्यतस्तु तात may my father look upon him with the same affectionate eye as at me or perhaps more (affectionately) than at myself अनराल अकुटिल साहसं यस्य—whose heroism is straightforward (does not partake of trickery) Some read महावीरप्रकाण्डम्—this pre-eminently great warrior प्रकाण्ड काण्डम्—the trunk of a tree, but at the end of compounds it is employed to show 'pre eminence प्रशस्त महावीर महावीरप्रकाण्डम् 'मतल्लिका मचर्चिका प्रकाण्डमुद्धतल्लजौ । प्रशस्तवाचकान्यमूनि' इत्यमर दिष्ट्या fortunately अतिगम्भीरा मधुरा कल्याणी च आकृति यस्य whose form is very serene, lovely and auspicious **Verse 9** This verse contains five उत्प्रेक्षाs शास्त्रं वेद he (लव) is as if the sacred lore of missiles manifesting itself in a body for protecting the worlds क्षात्रो धर्मः he is as if the duty of the क्षत्रिय class assuming a body for guarding the treasure of the Vedas ब्रह्म कोष ब्रह्मन् may mean either 'Veda' or 'Brâhmanas 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः' इत्यमर The performance of religious duties enjoined by the Vedas required to be guarded against evil-doers This was the duty of the क्षत्रियs Similarly the protection of the subjects (and pre-eminently of Brâhmanas who were included in them) was also the duty of the क्षत्रियs Note 'संग्रामेष्वनिवर्तित्वं प्रजानां चैव पालनम्

नुग्रहा ग्राह्णना च राशी भेदरकर दत्तम्॥ ननु VII. 8. We may either take the third line by itself or understand ननु त्रिव after मुदुर्य and सदर्य. सुदुर्य collection. जात पुण्यनिभा (पुण्यकर्मणि) वेषा राशि—निर्मितवै इति निभान कर्म. आविर्भूय राशि he is as if the aggregate of the holy actions of the worlds manifesting themselves and standing (before us in bodily presence). Another explanation given by the commentator on the महावीर० is पुण्यैर्निर्मितं इति पुण्यनिभानानि पुण्यकर्मानन्तर्य कृत्य तुगे बहुत्वम्' इति कर्मणि त्युट्। 'भोवना ग्राम्य' इतिनञापा पुण्यनिभा नानि जात्पुण्यनिभानानि वेषा राशिरिव. This verse occurs in महावीर० II. 41. पुण्ये अनुभावदर्शने (अनुभव दर्शन च) यस्य—whose majesty and sight are purifying.

P. 127. Verse 10. आश्वास assurance of safety. भक्ति devotion. आश्रय support, abode. The meaning is—राम is a person on whom all rely for safety, whom all love and adore. The reading आश्वस इव महाना is difficult to explain. अनुग्रह सुन्दर he is as if the favour, lovely in form, of pre-eminent righteousness. मूर्त्या सुन्दर. The meaning of the second half is—Pre-eminent धर्म as if favoured those who followed it and assumed the form of राम for the purpose of showing its favour to those who had adhered to it and that राम is handsome in form. Or we may take प्रसाद in the sense of 'purity, serenity.' The meaning is:—राम has followed the path of pre-eminent righteousness. He is as if the purity or serenity produced by the performance of righteous deeds. There is another reading मूर्तिमचर (मूर्त्या सञ्चर चरन्) which means 'walking about in an embodied form.' This is not bad. Compare the words used about विश्वामित्र in the महावीर० I. 10. 'तुतदो देव मेष्वाभिरामन्य पत्रनोऽपि वा। अथवा त्वहन दीर्घ धर्मो वा मूर्तिसंचर॥' Verse 11. We must understand the words इतिवत्सिन् दृष्टे in each of the clauses. विरोधो धन: my hostility is put to rest and a feeling deeply full of bliss spreads over me. निरुद्धा हुवेन धन: निरन्तर पूर्ण. औद्धत्य (उद्धतस्य भाव:) insolence. प्रह्वयति (प्रह्व नम्र करोति)—denominative verb from प्रह्व. भ्रनि मयनि why possibly am I overcome quickly on seeing him? तदे वा or महार्घ तद् there is some indescribable greatness among the great of great value as there is in holy places. अहन् भन: मूल्य वस. The दशरूपक (I. 46) cites this verse as an example of युक्ति. अदम् refers to राम. सहसैव सद all of a sudden, at first sight. दुःख ..दराति causes my sorrow to cease. वत...

सम्पनम् and makes my soul full of affection on account of reason (that I do not know) उपश्लेषयति is a denominative verb अथवा मेनत् or to say that it is affection and yet dependent upon some (assignable external) reason is contradictory (is a contradiction in terms) अपेक्षया सह सव्यपेक्ष, निमित्तस्य सव्यपेक्ष सापेक्ष निमित्त is either बाह्य or आन्तर Here it is बाह्यनिमित्त that is meant राम said that there must be some (external) reason why लव should make his heart full of affection, but then he corrects himself. Real affection must always be disinterested, if it springs out of some external palpable motive, it cannot be called real affection, for, as soon as the outward conditions disappear, the so called affection may in that case vanish Hence real affection must spring in some unknown and inexplicable way This very proposition is put forward in other words in the next verse and illustrated. This sentence occurs in the मालतीमाधव and is there also followed by the same verse There जगद्धर remarks सहत्वमौपाधिकत्व चेत्येतद्वयमेकत्र धर्मिणि विरुद्धमित्यर्थ ' Verse 12 व्यति हेतु some internal and unknown cause links things together व्यतिषजति—present of सज् I P with वि and अति आन्तर गूढ कार्यकमनधिगम्य बोधीदतया निरूपयितुमशक्य ' विपुराति न अथवे affections do not really depend (or rest) on outward conditions The following lines contain two particular examples of the general proposition पतङ्गस्य=सूर्यस्य हिमरश्मौ चन्द्र उद्गते उदिते सति This verse occurs in the मालतीमाधव (I 27), where जगद्धर comments 'तथा च तीक्ष्णकरोदये कोमलकमलदलविकासात् अमृतकरोदये पाषाणदारणाच्च सहजसिद्ध एव हेतु । इह किं बाह्य कारण दृश्यते । तद्वत्स्नेहोऽपि स्वाभाविक एव स्फुट इति भाव ।' The figure here is अर्थान्तरन्यास ममापि तथैव then he is to me the same (as a father) in duty Since चन्द्रकेतु called लव his friend, लव says he must honour राम just as his friend honours him. चत्वार आनि there are four who are entitled to be so designated by you भवनान् is addressed to चन्द्रकेतु out of respect एवव्यपदेशस तातपादा इति शब्दस्य भाग अस्ति येषाम् इति॰ आनि त यदि therefore tell me the particular designation अवेहि understand उन्माद expanding joy दिष्ट्या इह fortunately this was an auspicious day that dawned upon me in that I saw this king अपरिश्लथ not loosely, closely Verse 13 परिणत कठोरस्य पुष्करस्य (पद्मस्य) गर्भच्छद (आन्तरदल) तद्वत् पीन (स्थूल) मसृण सुकुमारश्च delicate, soft and fleshy like the inner and full grown leaf of a fully expanded lotus चन्द्र जल as cool as the moon and sandal juice.

करुणा—refers to राम अकारणस्नेह causeless (disinterested) affection. मया मूढेन but I, a fool, took up weapons to do harm to him (राम). रामाय द्रोग्धुम्—the dative is used according to 'क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः' पा I 4 37 The reading 'रामम् अभिद्रुग्धवता दृढायुधग्रहणपर्यन्तं दुर्योग' means 'I being a fool became hostile to him so that my hostile conduct went so far as to take up weapons against him This reading is not good The meaning of दुर्योग is not quite clear Moreover रामम् अभिद्रुग्धवता is incorrect. क्रुध् and द्रुह् when preceded by a preposition govern the accusative and not the dative. 'क्रुधद्रुहोरुपसृष्टयोः कर्म' पा I 4 38 क्षम्यतु forgive बालिशता foolishness

P 129 आविष्करण making manifest i e proclamation वीरायितम्—वीरवत् आचरितम्—past pass p of वीरायते Verse 14 स्वभावकृतम् that is his peculiar character, which is not assumed (i e is innate) as it is necessitated by his very nature प्रकृत्या निर्दिष्टम् नियत settled or fixed. न कृतकम् अहङ्कार The idea is that bravery is innate while insolence can very well be assumed. अनारतम् adv incessantly किमिति वमति why does the fire stone give out (*lit.* vomit) heat as if it were insulted! This is a fine and appropriate illustration. As the fierce lustre of the sunstone is really derived from the sun, so the valour of Lava is but derived from his father Rama This is what is suggested by the poet. आत्मसम्भवा = आत्मना उत्पादिता. The figure in this verse is अर्थान्तरन्यास Compare भर्तृहरि 'यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकान्तः । तत्तेजस्वी पुरुषः परकृतनिकृतिं कथं सहते ॥', 'विमोह्य पयोधरस्तनितं प्रवदते शृगालि । महतो रुषं महीयसां सहते नान्यसमुन्नतिं यथा ॥' किरातार्जुनीय II. 21 अमर्ष non endurance i. e jealousy प्रतिबन्धन नियुक्त (employed) जृम्भकास्त्रेण निष्कम्पं यथा तथा स्तम्भितानि—that were paralysed by the जृम्भक missile so as to be motionless &c प्रतिसंह्रियताम् let it be withdrawn निष्प्रयोजनानि च तानि अत एव विलज्जन्ते that cannot exert themselves and hence are dismayed (or ashamed). 'विलक्षी विस्मयान्विते' इत्यमर सम्भाव्य वर्त्मनि—This is a fine device used by the poet to send away चन्द्रकेतु and leave राम and लव alone प्रणिधान concentration. नाटयति represents on the stage. रहस्य सह सरहस्यौ प्रयोगसंहारौ येषाम्—the discharge and withdrawal of which are accompanied (i. e are effected) by charms सम्प्रदायवन्ति have a tradition i. e are handed down from teacher to pupil. Verse 15 This occurs in the first Act. Vide notes p 18. ननु (अध्ययन) मया तेषां पारायण (complete study) कृत

उपनिषद् (रहस्य) साम्—the se ret of the thorough understanding of the *mantras* relating to these (weapons) सहस्रात् परा पर्य सहस्रा सवत्सरा तान् अन्तेवासी तस्मै to him who was his pupil for more than a thousand years गुरु क्रम this is the successive order of teachers in former times When we take the reading of N given in the footnote the word अधिक seems superfluous परिचया सेवा तस्यां निरत (devoted) कुत from what teacher? स्वत प्रकाशानि they manifested themselves प्रकृष्ट पुण्य तस्य परिपाक उपादान (कारण) यस्य—the cause of which is the ripening of a great degree of holy merit. Compare 'पुण्य प्रमादोपादान एवैष महिमा' (text p 43) द्वितीय—this refers to the word आर्यो in Lava s speech दाण्डायन the same pupil of वाल्मीकि who appears in the विष्कम्भक to the 4th Act He seems to have been the chief among the pupils of वाल्मीकि Verse 16 नरेन्द्र refers to राम विमाथ ब्रवीषि—do you say that it is so? We are to suppose that the person addressed is behind the scenes अधिराजशब्द the title of sovereign lord शस्त्राणि एव दिदिक्ष अमृत He means that he is powerful enough to vanquish even the mightiest sovereign in the world Verse 17 इन्द्रमणिवत् मेचका नील छवि कान्ति यस्य—whose complexion is dark blue like that of sapphire बद्धा पुलका यस्मिन् नव नील नीरधर मेघ तस्य धीर गर्जित तस्य क्षणे बद्धा कुड्मला यस्मिन् स कुड्मल कदम्ब तस्य इव डम्बर (शोभा) यस्य—that (I) resemble the *Kadamba* tree that puts forth buds the moment there is the deep thunder of a fresh blue cloud The रोमाञ्च is compared to the buds of the कदम्ब tree For the budding of the कदम्ब tree, see Act III 42 and notes thereon We may also take क्षण in the sense of festival and dissolve तन्निनदमेव क्षण तेन बद्धा But this is not so good as the first explanation. This verse is a fine example of भवभूति's skill in making the sound seem to be an echo to the sense भरतासमात्—see text p 10?

P 131 साकूत टङ्कारयन् twang ng his bow with a meaning look, with joy and courage. Verse 18 The princ pal sentence is यदि आदित्यैर्नृपतिभि विमर्द (स्यात्) तत एतत् मम धनु भयदम्—If I can fight ... [illegible] ... son of Vivasvat (the sun) gave the boon of safety to Indra. अभयमेव दक्षिणा अभयदक्षिणा, इन्द्रस्य अभयदक्षिणा इन्द्रा दक्षिणा, दत्ता अभयदक्षिणा यैः आ मनो —आ (meaning 'up to') is a कर्मप्रवचनीय in the sense of मर्यादा and अभिविधि and governs a noun in the ablative आङ् मर्यादा-वचने पा 1 4 89 (आङ् मर्यादायामुक्तसंज्ञ स्यात्। वचनग्रहणादभिविधावपि। नि

ड़ौ । विना वेनेति मर्यादा । सह वेनेति अभिविधि । तत्त्वबोधिनी ।) and 'पञ्चम्यपा ङ्परिभि' पा 2 3 10 (एतैः कर्मप्रवचनीयैर्योगे पञ्चमी स्यात् । आ मुक्तेः संसार । ति कौ) वैवस्वतमनु—*Vide* notes p 81 Ancient legends narrate that the kings of the solar race such as दशरथ helped Indra against demons. मन्थरा says to कैकेयी 'पुरा देवासुरे युद्ध सह राजर्षिभि पति । अगच्छत्त्वामुपादाय देवराजस्य साह्यकृत् ॥' अयोध्याकाण्ड 9 11 आदित्यै — अदितेः अयम् आदित्य (अदिति + affix ण्य) according to 'दित्यदित्यादित्य पत्युत्तरपदाण्ण्य' पा 4 1 85 दीपित निज क्षत्रप्रताप एव अग्नि यै —who set the fire of their martial valour ablaze दाता ज्या (*adj* of धनु)— दीप्तानां अस्त्राणां खुरन्त्य ज्या दीप्तिमय तासां शिखानि (अग्रे) नीराजिता ज्या यस्य—the string of which has the end of the flames of the flashing and hot rays of the glowing missiles waved round it नीराजित (Mark the Marathi नीराजन)—past pass. p of राज् causal with निस्—to perform the ceremony called नीराजन to illuminate नीराजनम् waving lights before an idol as an act of adoration, also a kind of religious ceremony performed by kings or generals in the month of आश्विन before taking the field. क्षीरस्वामी derives नीराजन as 'नीरस्य शान्त्युदकस्याजन क्षेपोऽत्र नार' जन, यद्योक्त्या वाहनायुधादीनि क्षिपेत राजन यत्र' It will be noticed that G takes तत to mean विस्तृत तत must then be connected with विग्रह, which is bad as the words धन्य मेधेत् intervene which are to be construed with धनु विक्रम् *adv* proudly Verse 19 तृणीकृत जगत्त्रयसत्त्वसार येन—which looks with contempt (*lit* treats as grass) upon the essence of the power of the three worlds धीरो धरेत्रीम् his gait which is firm and proud as it were bends the earth धीरा वामी उद्धता च गुरुत्वा weight This is quoted in दशरूपक (II. 11) under विलास यत्किंचिदुक्त—it is insignificant. स्निह्यत्यवशो —Verbs having the sense of 'affection', hatred govern the locative of the person to whom the feeling is shown उत्कण्ठते वयस is eager for your presence उत्कण्ठ is a denominative verb from उत्कण्ठ and governs the dative or genitive of the object desired. सन्निकर्ष contact गोप्तादित protector आशासनीय पुण्य दर्शन यस्य whose holy sight is to be wished for उपगन्तव्य is to be approached. सम्प्रधारयानि I do not understand. गुरु elderly person. उपसदनेन=उपगमनेन सदनेन पिबुते treats me as a friend (*lit* appoaches or honours me with friendship). For the आत्मनेपद, *v* *i* notes p. 8 तेन राजर्षि therefore, on account of that relation (of mine) to him (*i e* चन्द्रकेतु), this royal sage is a father (to us) in duty (by courtesy) राम, being as a father to चन्द्रकेतु who looks upon लव as his friend, is like a father to both कुश and लव The

spectators must have been very much amused by this speech, for लव looks upon राम as his धर्मतात when he was really his तात संप्रश्रय humility though towards a क्षत्रिय, is not in this case censurable To bow down before a क्षत्रिय was to acknowledge his superiority in arms This कुश could not bring himself to do But to respect him as a father did not cast any slur upon his martial spirit आकार अनुभाव गाम्भीर्य च तै सम्भाव्यमान विविधानां लोकोत्तराणां सुचरितानां अतिशय यस्य—the excess of whose various extraordinary deeds was to be gathered from his form, majesty and serenity Verse 20 प्रासादिक रूपम्—a form full of serenity स्थाने वृतद् It is but proper that the poet of the Râmâyana transformed the goddess of speech (as a poem with reference to राम) व्यवीवृतत् causal aorist of वृत् with वि This is the best reading The word विवर्त is derived from वृत् with वि and we have seen that the poet calls रामायण the विवर्त of शब्दब्रह्म (text p 36) N reads अवीवृधत् (causal Aorist of वृध्) which means increased The reading अवीवृतत् (though from the root वृत्) would mean 'brought into existence,' which is bad here

P 133 Verse 21 अमृतेन (जलेन) आध्मात जीमूत (मेघ) तद्वत् स्निग्ध संहननं (वपु) यस्य— whose body is glossy like the cloud full of water 'अम्बु च घनामृते' इत्यमर 'गात्र वपु संहननम्' इत्यमर The reading ०सिंहसंहननस्य is not bad. It means 'having a body like that of the lion 'वराहरूपोपेतो य सिंहसंहननो हि स' इत्यमर परिष्वङ्गाय उत्कण्ठते—vide notes above on उत्कण्ठते अयं जन this person i e I. The first half occurs in महावीर० II 46 किम दारक is this boy my child? Verse 22 This verse constitutes the reason why Râma asks 'किमयमयं दारक' The principal sentence is in the fourth line यत् स्नेहे अमृतरसस्रोतसा सिञ्चतीव since he bathes my limbs at (the time of) embrace with a stream of nectareous juice अङ्गात् देहसार he is as if the very essence of my body due to my affection, flowing from each limb It would be better to read निज सहज N reads 'निजो देहज स्नेहसार' which means 'the essence of my affection produced from the body' This is not good The words अङ्गात् अङ्गात् सृत show that we require देहसार and not स्नेहसार Compare the Rik verse 'अङ्गादङ्गात्सम्भवसि हृदयादधिजायसे। आत्मा वै पुत्रनामासि स जीव शरद शतम्॥ quoted in the निरुक्त (chap III) चेतनाधातुरेक the one ingredient (of me) viz consciousness (of life) He means —I am compact of various elements He is as if my soul itself that has gone out of me and stands

outside, the other elements such as the blood and bones remaining within me The reading व्यातुरेव is not bad It virtually comes to the same thing सान्द्र (घन) आनन्द तेन क्षुभित हृदय तस्य प्रस्रवेन इव सृष्ट as if sprung from the exudation of my heart that is agitated by intense delight N reads गाढाश्लेष &c as in the footnote which means 'he whom I embrace closely, indicates to me that I am as if sprinkled over with dew (or snow) गात्र आश्लेष तस्य ललाटन्तप beats hot on the brow (ल forehead) ललाटं तपति (उपपद समास) according to 'असूर्यल लाटयोर्दृशितपो' पा 3 2 36 (असूर्यललाटयो राजदारा । ललाटन्तप सूर्य । सि कौ) and a nasal is inserted after ललाट in accordance with 'अरुर्द्विषदजन्तस्य मुम्' पा 6 3 67 (अरुषो द्विषतो अजन्तस्य च मुमागम स्यात्खिदन्त परे । सि कौ) वृक्षस्य छाया वृक्षच्छायम्—छाया becomes छाय as the last member of a तत्पुरुष when thick shade is intended 'छाया बाहुल्ये' पा 2 4 22 (छायान्तस्तत्पुरुषो नपुंसक स्यात्पूर्वपदार्थबाहुल्ये) Verse 23 प्रश्रययोगेऽपि although there is modesty in them स्थिति standing, posture साम्राज्य शंसन्ति सूचयन्ति इति that indicate universal sovereignty (in future) चेष्टा = क्रिया actions, movements राम first felt ecstatic at the sight of लव and कुश and now he notices characteristics of sovereignty about them Later on he observes several other marks that lead him to suspect that they were his sons the last and most decisive being the possession of जृम्भकास्त्र 'भाव प्रसाक्षमानानिधायचेष्टानस्तमु' इत्यमर

P 134 Verse 24 वपुषा अवियुक्ता वै निदाघ कल्याणा कल्याणामाते प्रत्येकम्, रमणीया मनोहराम् वपु उन्मेषयन्ति the graces of their beauty, which are inseparable from their body and innate, present (or unfold) a complexion that is charming in each part (or at each moment) वीर take वपु as an object of उन्मेषयन्ति This makes the construction more difficult as there is another object कान्तिम् Some read अकृत्रिमा which means 'not made (i e not artificial) and natural इति नैसर्ग ade in such a way as to be charming in each part The reading of N 'प्रतिदिनं' is probably a mere guess. If we read कान्तिमकैतवन्ति, we must take वपु as the object of कैतवन्ति and कान्तिम् as qualifying वपु कैतवन्ति—Indicate or adorn अमलेन मकरन्द just as the rays of the moon unfold the spotless moon or as the drops of honey the fully expanded lotus Connect यथा वा with the following line मकरन्दस्य इमे मकरन्द Most editions read रत्न रश्मयो मनोज्ञ—just as those charming rays unfold the jewel This is not so good as the text. छाया = कान्ति Verse 25 कठोर (full

grown) पाणवन नस्य कण्ट तद्वत् मेचकं नीलं (*adj* of वपु). Supply अस्ति after वपु वृषस्य स्कन्ध इव सुबन्धुरो असौ यस्य—the shoulders of which are well-developed like the neck of a bull. 'बन्धुर तुङ्गनानतम्' अमर बन्धुर *adj* what is muscular or well developed. Compare 'व्यूढोरस्को वृषस्कन्ध शालप्रांशुर्महाभुज' रघु॰ I. क may optionally be added to almost all बहुव्रीहि compounds. N reads वपु ..रासयो°, which must be taken with अनयो above Some read वपुर्वृषस्कन्धसबन्धुरामसम्, which involves tautology प्रमत्त .वीक्षितम् their look is as steady as that of a pleased lion मङ्गले साधु मङ्गल्य' मृदङ्गः नमेव मामर (deep) न कृति not only does their form resemble mine (but also that of सीता) Verse 26 तच .रूपम् those various points of resemblance अनुरूप *adj* similar, *n* resemblance नैपुणेन उन्नेयम् to be inferred by cleverness निपुणस्य भाव नैपुणम् ननु indeed पुनरिव—he says so because he had abandoned सीता twelve years before and because he supposed her to be dead गोचरीभूतमङ्गो has come within the range of my eyes This is the predicate of आस्यम् अभिनव शतपत्र (कमल) तद्वत् श्रीमत् (शोभावत्)—this qualifies आस्यम् 'सहस्रपत्र कमलं शतपत्रं कुशेशयम्' अमर Verse 27. Separate °सुन्दरा इव (ओष्ठमुद्रा) शुभ्राः (white) अच्छाः (clear) दन्ता तेषा छवि (कान्ति°) तया सुन्दरा ओष्ठमुद्रा the shape (*lit* cover, seal) of the lips स पाशः (they have) the same fascinating ears (as those of सीता) पाश at the end of compounds expresses 'beauty' or 'collection', कर्णपाश , केशपाश , प्रशस्त° कर्ण कर्णपाश नेत्रे रक्तनीले although their eyes are red and blue (while those of सीता were not so) Being warriors their eyes were red वीर॰ explains 'अनयो रक्ते सीताया नीले एव ' But this does not seem right As in the case of the other adjectives रक्तनीले must refer to the boys only सीता एव still the beauty is the same (as that of the eyes of सीता) प्राचेतसेन अध्युषित (inhabited) वय age (i e 12 years) यदपि मृशामि as to the fact that the missiles have manifested themselves to them, I ponder over it (I cannot explain it) अपि स्यात् Is it possible that the permission (to pass to the offspring) which I gave to the missiles at the time of viewing the picture has taken effect (*lit* has manifested itself)? See for this incident text p 12 प्रसङ्गे मम सामर्थ्यम् असम्प्रदायेनापि passing without instruction (from a teacher) अयं समाश्वसयते—this sentence is variously read The reading adopted in the text is the best अय—समाश्वसयते this excess of the happiness of my heart gives assurance to my soul that is floating (upon doubts) विस्रम्भयते makes one confident He means—my soul is puzzled as to whether these boys are my

sons But one fact is quite clear In their presence my heart feels blessed, and that assures me that they must be my sons The reading of N hardly yields any sense. तिलने स्नुवसन सुदुग्रो अतिशय यस्य that has an excess of pleasure and grief floating on (i e mixed with) wonder विस्मय delus on This seems unconnected with what follows यमा वाद thus they are twins very greatly coincides with (what was felt by) myself. ममता सादृ (agreeing with, coincidence) भूयिष्ठ • आसीत् I very often felt that the foetus of the queen (माता) was made up of two parts. G seems to have read with N अवद्रयाण निद्रो हि देव्या &c मामम् with tears. Verse 28 पुरा –चित for merly when affection (between us) had taken deep root and had grown with the growth of our familiarity रुदो दृढ — connect this with गमग्रन्थि —of her who, though in a confiden tial mood being in privacy, had eyes dull (i e half-clo ed) owing to natural bashfulness सहजा लज्जा तया जडा दृष्टं यस्या ना दृष्टं तस्या– करकैन पामृश तस्य कलया (विलया, चातुर्येण) by my skil' in feeling with the palm of my hand तदनु after that. विज्ञैं तया by her (it was known) after some days Verse 9 Construe जन्मदूर मे आनन द्वितिस्य पुत्र तस्य चन्द्रा वास्तवा नास्त् अवश्यायेन अवसिक्तम् sprinkled with dew 'अवश्यायस्तु नीहारस्तुषार स्तुहिन हिमम्' इत्यमरः Verse 30 किमिव पत what poss b v is no painful to the lord of Raghu s race' This means tha everythi g is painful This shows that the boys had been kep in he dark as to their relationship with राम and सीता The whole mystery is unravelled in the seventh Act. तावत् of tha so. i e so great अनधिगत रामायण येन तस्य आगत their talk is indifferent i.e they speak of सीतादेवी and do not call her the r mother मुग्ध foolish को विकार what means this thy sudden and excited feeling? परिप्लुत =चञ्चल– N reads प्रवृत्तविकार which वीर explains as 'प्रवृत्तमनन्तरं दुःखविकारमनोरथाया ' निःसृत हृदयस्य आवेग यस्य the excitement of whose heart has broken out. i e has manifested itself भवतु –यामि well, I shall change the topic अन्यायामि is a denominative verb from अन्य वाल्मीके –नंप्रस्य the flow (lit oo ing) of the genius or Valmik, which is a panegyri of the solar race अनुपूर्व lit turned round i. e. studied स्मृतिमनुरुणिद्धि that strike my memory that I remember just now It is to be noted that मवभूति does not say – वाल्मीकि but simply वाल्मीकि वत्सो is vocative Verse 31 32 For नितम्ब &c N reads गुणै रूपगुणैश्चापि प्रतिभूर्लक्ष्यत स्वगुणैः the qualities of her form (i e external charms) हृदय प्रस्तरम् but

their hearts alone knew their mutual affection These verses do not occur in the extant edition of the Rāmayana exactly as they are given here Probably भवभूति did not mean to quote the very words but only the substance In the बालकाण्ड we find the following 'प्रिया तु सीता रामस्य दारा पितृकृता इति । गुणाद्रूपगुणाचापि प्रीतिभूयोऽभिवर्धते ॥ तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते । अन्तर्गतमपि व्यक्तमाख्याति हृदयं हृदा ॥' बालकाण्ड chap 77 26 27 हृदयमर्मणि उद्घात प्रहार निरन्वय (निर्गत अन्वय यस्मात्) विपर्यास तेन विरसा वृत्ति येषाम्—that are painful (*lit* tasteless) on account of sudden changes (reverses) निरन्वय *lit* unconnected i e sudden विप्रलम्भे (वियोगे) पर्यवस्यन्ति इति पर्यवसायिन that end in separation तापयन्ति वृत्तान्ता worldly affairs torment (a person) He means that in the world all goes on well for a time, then there is a sudden reverse of fortune and separation from beloved persons follows This causes great torment The idea is similar to the one contained in Act IV verse 15 The reading of N is not easy to explain तावका refers to सीता निरन्वयविपर्यासेन विप्रलम्भे स्मृतौ च पर्यवस्यन्ति इति—that end in separation and remembrance on account of sudden reverses Sudden reverses of fate leave us nothing but the memory of that happiness which we once enjoyed

P 138 Verse 33 नास्ति अतिशय यस्य स निरतिशय विस्रम्भ तेन बहुल abounding in excessive confidence Supply क्व गत after आनन्द &c गहना कौतुकरसा where are those intense admiration and delight? We may also explain रस as longing सुखे हृदययो —the idea is the same as that in 'अद्वैतं सुखदुःखयो ' तथाप्ये रमति still this life throbs and the wretched one does not perish Verse 34 प्रिया वयम् I have been put in mind of that very time which is painful to remember and which is capable of simultaneously bringing before me thousands of the qualities of my beloved राम means that he is made to remember the happy days passed in the company of सीता who possessed numerous good qualities 'दक्षे तु चतुरपेशलपटव ' इत्यमर पेशल also means 'soft delicate' Some read क्रमोन्मीलन० which is not good. It is better to say that all the qualities of सीता crowd them selves in Rāma's memory and make his loss appear the heavier The reading दुस्सह is bad Those *happy days* are *not unbearable*, but it is the remembrance that is unbearable. Verse 35 यदा and यत्र are to be connected with the word काल in the preceding verse Construe यदा पत्निये अहोनि

येन किमपि कुतवद् सृणद्दा तद् स्तनमुकुल इत्यादि आनीद् कृत पद येन— that had established themselves i e made their appearance स्तन मुकुल इव वय स्नेह आकूत च तेषा व्यतिकर तेन घन प्रगल्भ व्यापार मृदु वय—वपुषि at which time love, being intense on account of the combination (व्यतिकर) of youth, affection and emotion displayed itself boldly in the mind, but was mild in its operation on the body The idea is —at that time the minds of both of us were full of the ardent passion of youth, but on account of the restraint expected from young persons, outwardly we showed very few signs of the inner passion raging in us मन्द विहारे at the time of sporting in the river मन्दाकिनी in the forest of चित्रकूट As to the location of चित्रकूट, vide notes p 26 As चित्रकूट was about ten kros as from प्रयाग, मन्दाकिनी does not seem to be the Ganges, but some small river near चित्रकूट 'अथ शैलाद्विनिष्क्रम्य मैथिली कोशलेश्वर । अदर्शयच्छुभजला रम्या मन्दाकिनी नदीम् ॥' अयोध्याकाण्ड 95 1 Further on मन्दाकिनी is called गिरिनिम्नगा 'ता तदा दर्शयित्वा तु मैथिली गिरिनिम्नगाम् । निषसाद गिरिप्रस्थे सीता मासेन छन्दयन् ॥' अयोध्या 96 1 Verse 36 विन्यस्त placed शिलापट्ट slab of stone परित अभित round about which. We expect rather समन्तत according to the वार्तिक 'अभित —परित समयानिकषाहाप्रतियोगेऽपि' on पा 1 4 48 केसर=बकुलवृक्ष N reads आयत for अलस which means 'long' This verse does not occur in the अयोध्याकाण्ड, where Râma s stay on the चित्रकूट is described वीर० says 'अय श्लोको रामायणे केचित् प्रक्षिप्त इति वदन्ति' सल्लापा करणाम्—see com. for the propriety of the words used here अति चर boys are very simple and especially those that dwell in a forest. स्मरसि प्रदेशस्य—the genitive is used according to 'अधीगर्थदयेशा कर्मणि' पा II 3 52—verbs meaning 'to remember' and the verbs दय् and ईश् govern the genitive of the object. तत्त स्थित that witnessed the excess of our confidences at that time Verse 37 The principal sentence is (तव) मुख (मया) स्मर्यते I now call up before my mind your face श्रम भवत (separate word)—this is an *adj* of मुखम्—becoming cool in consequence of perspiration वीर० explains 'सुरतकालस्वेदसलिलेन शीतलीभवत्' प्रसृत मन्द मन्दाकिनीमरुद् तेन तरलित अलका चूर्णकुन्तला तै आकुल ललाटचन्द्र (ललाट चन्द्र इव) द्युति यस्मिन्—*adj* of (मुखम्)—the beauty of the moon like forehead of which was somewhat disturbed by the hair put in motion by the gentle breezes wafted from the Mandakini. मन्दाकिनी is the river mentioned above. कुङ्कुमेन (saffron) कलङ्किनौ (कलङ्क सञ्जात ययो), न कलङ्किनौ अकुङ्कुमकलङ्किनौ अत एव उज्ज्वलौ कपोलौ यस्य

(*adj* of मुखम्) कलङ्कित smeared Being in a forest, she had no saffron to apply to her cheeks, which therefore shone with their natural brilliance निराभरणश्चासौ सुन्दरश्च श्रवणपाशः येन मुखम् निराभरण—without ornaments (as she had come to a forest)

P 140 स्तम्भित paralysed Verse 38 चिर जन It is not that a beloved person does not give comfort even in travel, (the beloved person) being as if created and placed in front by one's long brooding over him The idea is —when a man goes far away from those that are dearest to him he constantly thinks of them and thus those persons though really absent, are as if ever present about him. But this is not the case when they are snatched away by death Then the whole world becomes a void न खलु न करोति—this means करोत्येव For the two negatives, *vide* notes p 102 कलत्रस्य आयाया व्युपरमे नाश The reading विकल्पव्युपरमे is very good When the mental vision of one dear to us vanishes the world is an empty wilderness कुकूलाना इव after that the heart is as it were boiled in a *heap of chaff The fire of chaff burns slowly yet intensely* He means that the agony is prolonged and does not put a quick end to life कुकूल—लम् chaff or fire of chaff 'कुकूल शङ्कुभि कीर्णे श्वभ्रे ना तु तुषानले' इत्यमर Verse 39 शिशुकलहम्—quarrel of the boys (लव and चन्द्रकेतु) जरा तया—these are the two causes why they take time in coming on the scene विदूर आश्रम यस्मात् (तदणाङ्गण) तस्य भाव श्रमता तया—because the hermitage is far (from the battlefield) त्वरित मन येषाम् चिरेण जन्म they are coming after a long time anxious in mind yet slow from fatigue N reads विश्लथजटा for श्रमजडा, which means 'whose matted hair has become loose' The reading in the text is obviously better Verse 40 In the first two lines, the main clause is वसिष्ठादिभि जुष्टे महे तातयो तत् सङ्गत दृष्ट्वा after having seen that meeting of our parents (दशरथ and जनक) at the festival which was attended by वसिष्ठ and others सम्बन्ध मुदितै that were delighted by the desirableness of the connection (between the families of दशरथ and जनक) जुष्ट=सेविते अपत्य महे in the festival of the auspicious marriage of their children. महावैशसे वृत्ते सति दृष्ट्वा अत्यन्तदु खित (सीतापरित्यागेन) पितृमग्र (जनक) परवत् दृष्ट्वा (सीतापरित्यागानन्तरी) अहं कि सहस्रधा न दीर्ये वृत्त दासे when the great slaughter (*viz.* abandonment of सीता) has taken place, अथवा दुष्करम् or what is difficult for Rāma to do! He means —one would expect that in such circumstances Rāma's heart would

be torn to pieces But that has not occurred, as I have su h an adamantine heart that I am capable of doing anything (enduring even such a harrowing spectacle) **Verse 41** अनु नय स्वातुमज्जनात् तलिन् मनवनिम श्री यस whose (former) beau y remains only in his majestic mien This means that on account o his sorrow for twelve years, Rama had lost all his hand somene s महसैव—they saw Rama much changed after twel e years and the contrast stru k them most. प्रथम प्रमूट जनक स्व प्रबोधनात् after restoring to consciousness Janaka who fainted first. विधुरा being helpless distressed जनक fainted first be ause the sad face of राम brought home to him how Rama d d not deserve the resentful words he had uttered a short t e before (cf. कोपस्य ...) The reading मनुरुद्धित is not so good as मनवनिम N reads प्रथमदुष्कृतजनकप्रबोधि— which वरो explains as 'प्रथमप्रदुष्ट कौसल्यादया पूर्व ... ' But this is not good, as it seems difficult to believe that जनक recognized Rama sooner han his own mother **Verse 42**—*Vide* I. 51 for the first half तावत्समवयानि let me first go and pay my respe s कुमारप्रत्यभिज्ञान मनिनृ This is a significant name given o his Act. In this Act several circumstances pre s them el es upon Rama's notice making him almost believe that Kusa and Lava were his sons But it is to be noted that the re ognition is not ye comple e It is in the 7th Act th t it will be complete, when वाल्मीकि will hand over the boys o Rama as his This Act and the 7th de erve to be compared with the 7th Act of the शाकुन्तल

Act VII.

The scene of this Act as that of the last three is laid in he neighbourhood of the hermitage of Valmiki The even s narrated in this Act occurred immediately after those in the h The poet resor s to the devi e of presenting a drama within a drama. The poet makes us believe that a drama written by Valmiki himself was performed before Rama in the presence of the citizens of Ayodhya and the denizens of he three worlds This device is re orted to for the purpo e of convincing the subjects of Sita's chastity and of the wantonness of the scandal spread among them about Sita. The Act closes with the happy reunion of Rama Sita and the two sons, Kusa and Lava.

P. 142. ब्रह्म (ब्राह्मणा) च क्षत्र (क्षत्रिया) च पौराश्च जानपदाश्च तै सह म जानपदा (बहुव्रीहि) देवाश्च असुराश्च, तिरश्चा (पशूना) उरगाणां (सर्पाणां) च ये नायका (मुख्या) तेषां निकायश्च (समाज) तै सह (बहुव्रीहि) *adj* of भूतग्राम तिर्यञ्च् *m* lower animal उरग a serpent Serpents are said to dwell in Pâtâla निकाय —'पशूनां समजोऽन्येषां समाजोऽथ सधर्मिणाम् । स्यान्निकाय' इत्यमर भूत . धापित the world of beings has been caused to be present by his power ग्राम —a collection आर्येण—this refers to राम अप्सरोभि &c *vide* text p 101, where we are told that Vâlmîki wrote a portion of Râma's life and sent it to Bharata for being represented on the stage आतोद्यस्थानम्—the theatre (*lit* place of musical instruments) G explains why the theatre was situated on the bank of the Ganges वीर० also says 'सीताया गङ्गाया जलाद्गमनमौचित्यं गङ्गातीरस्य रङ्गत्वकल्पनम्' आतोद्यम् a musical instrument स्थानसन्निवेश seating of the audience इति—this is to be connected with आदिष्टश्चाहमार्येण above समुचिते स्थाने संनिवेश. (seating, placing) अय—is to be connected with आर्य in the following verse **Verse 1** राज्यमेव आश्रम तस्मिन् निवास . प्राप्त कष्ट (क्लेशास्पद) मुने व्रत येन राज्या . व्रत who, though a king, observes the harsh course of life of an ascetic Râma did not revel in pleasures as many kings do and he did not remarry though his wife was believed to be dead वाल्मीकिगौरवात् from his regard for वाल्मीकि अपि प्राश्निका. are the judges in the theatre properly seated ? प्राश्निक means 'a judge, one who is to discuss the merits and demerits of a performance' *Vide* नाट्यशास्त्र 27 47-50 for their qualifications They were to recommend good actors for rewards from the king प्रश्नमर्हन्ति इति प्राश्निका according to 'तदर्हति' पा 5 1 63 प्राश्निक may also be persons who on account of their rank or high literary attainments were specially provided with seats on the stage. वीर० explains 'रङ्गस्य नाट्यस्थानस्य सामाजिका । रङ्गस्थले राज्ञा सह द्रष्टार इत्यर्थ । प्रश्नं ज्ञानव्यार्थजिज्ञासामर्हन्तीति प्राश्निका । तदर्हाधिकारीयष्ठन् । समस्तशास्त्रनिष्णातहृदया इति भाव ' कुमार यिन्यो should be given the same respect as that shown to prince चन्द्रकेतु प्रतिपत्ति honour The reading स्थानप्रतिपत्ति would mean 'a seat of honour'. प्रभु कृतम् I have already done so as I understood your Majesty's affection (for them) प्रभो (रामस्य) स्नेह (कुशलवविषय) तस्य प्रत्ययात् प्रत्यय understanding, it may also mean 'confidence' relying upon' आस्तीर्ण राजासनम् this is the royal seat covered over (with a carpet &c.) The usual सिंहासन was not brought there, but a special seat with a carpet was reserved G

criticizes the poet for these words वीर०, however, defends the poet 'तलादिह चन्द्रीयेण रामस्य सिंहासनस्थास्तीर्णसमवेऽपि अत्र दीर्घमनाननमासीनेनेति मन्तव्यम्। कृष्ण एव सदैवासुरेति अवेद्धारीनामपि तत्र संनिधानित्वेक्या तदेकरूप्याय सिंहमनातिरेकेणास्तीर्णाहसनस्यैव युक्तत्वात्। एवे नात्र कोऽपि मनागवचनं प्रसुक्तम्।' प्रस्तुतम् begin Henceforward we have the गर्भनाटक (drama in a drama).

P 144 सूत्रधार—This is not the सूत्रधार of the original drama, but of the गर्भनाटक composed by Vâlmiki that was represented before Râma A गर्भाङ्क is defined by साहित्यदर्पण (VI) as 'अङ्कोदरप्रविष्टो यो रङ्गद्वारामुखादिमान्। अङ्कोऽपर स गर्भाङ्क सबीज फलवानपि।' भूतार्थवादी इति—one who speaks the truth (*lit* things as they happened) आर्षचक्षुषे—because he was a mighty sage इदम् is to be connected with किंचिदुपनिबद्ध वचनम् अमृतमिव करुणाद्भुतौ रसौ यस्मिन् किंचिद् something उपनिबद्धम् composed तत्र अवधेयम् you should listen to it attentively on account of the importance of the matter The reading काव्यगौरवात् means 'out of regard for the poem' It is to be noted that the गर्भनाटक was composed by भवभूति himself and is represented in the drama as if it was com posed by वाल्मीकि This suggests that भवभूति is as great a poet as वाल्मीकि इत्युक्तं भवति—this is what is said. राम explains what the words of the stage-manager virtually amount to साक्षात्कृत धर्माणः that have an intuitive perception of धर्म (religious duties) धर्म becomes धर्मन् at the end of a बहुव्रीहि compound 'धर्मादनिच्केवलात्' पा 5 4 124 These words are a reminiscence of the following from the निरुक्त 'साक्षात्कृतधर्माण ऋषयो बभूवुस्तेऽवरेभ्योऽसाक्षात्कृतधर्मभ्य उपदेशेन मन्त्रान् सम्प्रादु' (chap. I). अमृतम्भराणि—(अमृत बिभ्रति इति) that bear (possess) nectar (*i e* delightful truth). This word seems to be a paraphrase of the word वचनामृत used in the speech of the सूत्रधार The word is formed on the analogy of ऋतम्भरा which occurs in the महावीरचरित (Act III) and in the योगसूत्र G says that the poet commits a mistake in using the word, as it is against पाणिनि, who allows such forms as ऋतम्भर only in the sense of संज्ञा (a proper noun) 'संज्ञाया भृतृवृजिधारिसहितपिदम' पा 3 2.46 पश्यन्ति—*Vide* notes p 128 प्रज्ञानानि correct intuitions. न हन्यन्ते never prove false (*lit* are never defeated) इति For this reason अत नाशङ्क्यानि they should not be doubted. हताशा सर्वा all whose hopes are gone hopeless. The reading हताशा सर्वा is not so good. The beasts may be said to be हताश, as she will not allow herself to

be devoured by them or दुनाह simply means 'wretched कष्टं किमपि alas! alas! this is something quite different (from what I had expected) प्रस्तावना—here ends the प्रस्तावना of the गर्भनाटक *Vide* the quotation from the साहित्यदर्पण above लक्ष्मणमवेक्षस्व (at least) have regard for लक्ष्मण The meaning is —I abandoned you without any just cause Hence it is natural that you may not care for me But have regard for लक्ष्मण who will be extremely grieved at your death and who did so much for you in our exile in the Daṇḍakā forest Some read क्षणमवेक्षस्व (wait for a moment) but this seems to be a conjectural reading राम forgets for a moment that it was a drama that was being acted before him. He fancies that the event was happening just then दैवदुर्विपाक evil turn of fate प्रबन्धार्थ the incidents in the composition. एष मय Here am I ready (to behold the drama) hard as adamant He means that he will not give way to grief whatever the performance may present to his sight उत्सङ्गित (उत्सङ्ग इत) एकैक दारक याभ्याम्—that had each of them placed a boy on their laps उत्सङ्गित past p p of a denominative verb from उत्सङ्ग It is to be remembered that besides the two boys कुश and लव that were seated with honour near Rama there are represented on the stage two infants, one on the lap of each of the two गङ्गा and पृथ्वी अर्थ निदानि I as if am merged in pitchy gloom unknown before and without cause (i e sudden) He means that at the pathetic sight his mind becomes dark and cannot comprehend things अविज्ञात निबन्धन (cause or support) यस्मिन् अर्थ (अन्धयतीति अन्ध पचाद्यच्) च तत् तमश्च अन्धतमसम् according to 'अवसमन्धेभ्यस्तमस पा 5 4 79 (when तमस is preceded by अव सम् and अन्ध, अ is added on to it) N reads 'अर्थनिज्ञातपदनिबन्धने तमसि,' which is not good It means in darkness where I do not know how to plant my foot

P 146 वंशाग प्ररोह (sprout scion) वंश्य The word वंश means family and 'bamboo Compare नव इव रघुवंशस्याप्रसिद्ध प्ररोह (Act V 3) and notes p 145 प्लुतिन बाष्प तस्य उत्पीड तेन निभर overwhelmed with a flood of tears that swell up चारित्रस्य उचिता worthy of your chastity Some read चारित्रोपचिताम् gathered by (i e produced by) your chastity दुरवस्थी in this wretched plight. अभ्युपपन्ना favoured करुणोत्तरम् extremely pathetic N reads करुणान्तरं which वीर० explains 'एतन्मातापुत्र्योरतिशय मृदादूरु करुणान्तरं सदृशान्तरिक्त दु खम्' अत्र स्नेह love for children is triumphant inasmuch as even the all sustaining (earth) is pained

in this case The next sentence is full of various readings. सर्वसाधारण common to all (including even the earth) एव refers to अप्रत्यक्ष मानस of the mind internal. The readings अन्तःकर' and आन्तर mean the same thing मोहग्रन्थि the knot of infatuation. This means that the minds of worldly people are infatuated by their feelings towards their children and they identify themselves with their offspring उपप्लव trouble what overwhelms. चेतना प्लव that overwhelms sentient beings संसारतन्तु the thread of worldly life It is by स्नेह that the world goes on and it is स्नेह that binds together individuals into an orderly society The reading गूढग्रन्थि is bad गूल्मग्रन्थि is not quite bad. It means an uneven knot The reading अनुपप्लव means that cannot be overwhelmed (अविद्यमान उपप्लव यस्य) सीता प्रसूः (having given birth to सीता)—this constitutes the reason why the earth is overwhelmed by the misfortunes of Sita. Verse 4 The earth recounts the heavy misfortunes of Sita. को मीष्ट who indeed is able to shut the passages of fate when ready for fruition in the case of a person पाक ripening (of good or bad actions) This means that not only cannot the man himself avert his own fate, but that no one else can do so. Some read जन्तु for जन्तो The meaning is practically the same पिधातुम्—infinitive of धा with अपि, अ being elided according to 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः' Compare 'दैवी च सिद्धिरपि लङ्घयितुं न शक्या' मृच्छकटिक 'यत्पूर्वं विधिना ललाटलिखितं तन्मार्जितुं कः क्षमः' भर्तृहरि, 'भगवती जगतत्र सुखावटंसकावनि। दस्य गच्छन दस्याद नियति केन लङ्घयते॥' कादम्बरी 2 117 See मालतीमाधव X. 13 for the latter half of the verse युक्तमेतत्त्वम् All this is quite right This is said rather ironically न वो रामभद्रस्य (युक्तम्) but what your dear Rama did was not proper The reading of \ 'युक्तमेनत्सर्वं वो रामभद्रस्य' must be taken as interrogatory so also 'युक्तमेतद्वा रामभद्रस्य' the reading of K., V and Gh. Verse 5 न...पाणि no heed was paid to the hand (of सीता) (by राम) पीडित pressed (at the time of marriage). वीर० has the following curious note 'सामुद्रिक तत्त्ववेत्ता स्वयं रामो मङ्गलापाणिसमाधीनस्थिनिश्चायक रेखाविशेष दृष्ट्वा निर्वेद चिरानुभवादेति सूचनाय दृढ पाणि गृहीतवद् तदिसलारेति। अन्यथा पाणिग्रहणस्य दोषवत्त्वात्तत्त्यागप्रतिबन्धकत्वादिति मन्तव्यम्' प्रमाणीकृत is to be understood with each of the nominatives that follow न अग्नि it is in the presence of fire that the husband takes the oath of not forsaking his wife अनुवृत्ति her obedience (to whatever Rāma said) सन्तति offspring (in her womb at the time when she was abandoned)

P 146 कस्त पुत्र what is your husband to you (now that he has abandoned you without any cause)! इदृशोऽस्मि I am such (a sinner as you imply by your indignant words) शरीर सारस्य thou art the body of the world There can be no knowledge in ordinary life without the body, although it is the soul or mind that is possessed of knowledge असंविदाना इव as if not knowing (the real feelings of राम towards सीता) **Verse 6.** वितत spread. या अद्धातु—compare यद्याद्भुत कर्म &c (I 44) इक्ष्वा लोक —compare Act I 41 तदिति करोतु therefore in such a difficult condition, what was my son to do! The readings given in the footnote seem to be conjectural. अव्याहत अन्त प्रकाश येषाम् whose inner light is unimpeded. This means that the minds of deities are conscious of what is passing in the minds of other beings and so भागीरथी had a clear idea of the contending emotions and the difficult postion of Râma when he abandoned सीता सत्त्वेषु as regards beings. 'द्रव्यासुव्यव सायेषु सत्त्वमस्त्री तु जन्तुषु' इत्यमर The meaning निश्चय given by G will not do here तथा अपि here do I fold my hands (to appease your anger towards Râma) Some put these words in the mouth of लक्ष्मण But that is not proper The words of पृथिवी that follow (नित्य प्रसन्नासि व) indicate that something had been done by गङ्गा to appease her अनुवृत्त continued The Ganges had favoured भगीरथ and Râma says that she extended her favour to him also Vide notes on I 23 for भगीरथ व —this word is used (as including राम and his family) because भागीरथी interceded on behalf of राम आपात संवेगेन by the rush of affection that is irresistible at first G seems to have read आपातदुःसहकौलीनस्नेहावेगेन on account of the vehemence of my affection (for Sitâ) about whom there was a scandal that was intolerable at its first rush This is rather farfetched न जानामि—this means जानाम्येव For the two negatives, *vide* notes p 102

P 149 Verse 7 सत्त्वेन by his courage or resolve सकरुणा रूपेषु elders are full of kindly feeling towards those that are like their children गर्भस्य इव रूप येषाम् He means that he is the son in law of पृथिवी and hence like a son Therefore it was that पृथिवी was very easily mollified अविलीना not merged in the earth अवेक्षणीयौ to be cared for She suggests that she must live for the sake of her sons. अना (?) नाथ्याम् I am helpless (without a lord) what have I to do with these! This is

preferable to the reading किमेताभ्यामनाथाभ्याम् किं नाथाभ्याम् what have I to do with these (two sons) that are orphans? वज्रमसि—he means that his heart must be adamantine, as it hears the words of सीता and yet does not break or relent. सनाथा whose husband is living. ईदृश नायत्तम् how can an unfortunate woman like me be called one that has her lord! **Verse 8** यायोः कृयते by contact with whom (सीता) even our purity is increased. यायोः refers to गङ्गा and पृथिवी. यस्या महात् यः सहाय् शृणोतु लोक—Rama suggests that he had no doubt whatever as to the purity of सीता and that it was for the people to consider the words of divinities like पृथिवी and भागीरथी आवद त्वत्कृत यलिन्

P 150 **Verse 10** गतेन ते thy sons are our resort i e we have passed to him. आदिश्य इह to whom (your sons) the best of Raghus gave us at the very time of viewing the picture. इह is significant. The words at the time of seeing the picture were sufficient to transmit the missiles to Sitâ's children. No further instruction by word of mouth was necessary. The reading of K. and Gh 'अद्दाने देवो यथाह रघुनन्दन' is not bad. अद्यापि—even after you abandoned me on account of a scandal. उक्त सन्दीति—*Vide* text p. 12 **Verse 11** धन्या महात् we are blessed by possessing you. यज्ञे वत्सयो you should wait upon the boys when you are thought of. **Verse 12** क्षुभिता (agitated, lashed up) goes with करुणोर्मि (waves of pathos). विस्मयजरा which are full of (*lit* overwhelmed with) dismay and joy. वीर° explains 'विलय' स चात्र गङ्गावतन-तत्रत्यप्रमत्तजृम्भकप्रास्यादिमूलक । आनन्द सहस्र सम्भवनाद्दनामसुरसत्वीति विवेक'

P 151 वसिष्ठप्रमना protected by वसिष्ठ. संस्कर्तार who will perform the संस्कारs such as उपनयन &c. उपनयनमानपरेत—*Vide* notes p. 80 **Verse 14** आङ्गिरस is शतानन्द, the पुरोहित of the जनक family. See महावीरचरित (Act III) where शतानन्द is often called आङ्गिरस. नै उत्प्रेक्षे on account of the various signs I fancy these boys (that they understood from the performance to have been born of सीता) to be कुश and लव. **Verse 15.** रवन्ना mentions five circumstances which favoured his theory. जन्मसिद्धानि अस्त्राणि यदो प्रगत प्रचेतस चाभ्याम् अर्धेन तुल्या आकृति यदो द्वादशवार्षिको (द्वादश अब्दान् पूर्णौ)—*Vide* notes on द्वादशवार्षिक (p. 8). वत्सा स्ति with the very thought that they are my sons is it that my heart is restive and I am beside myself. पृथिवी नन्वु—पृथिवी means to take सीता for staying with her

Râma understood the words to mean that she permitted Sitâ to be dissolved in her as the latter prayed above. जीवलोकपरिभवं humiliation in the world of mortals (due to the scandal about her) Most editions read व्यतिवर्तम्, which is a very frequent word with भवभूति मन्नियोगन at my bidding स्तन्य त्यागम् up till the time of weaning, take care of your sons परेण करिष्यामि after that I shall do as I please कथं सम्पन्न how! the princess of Videha has been dissolved (in the earth) लोका लितासि thou art staying in another world. N reads 'कथ प्रतिपन्न एव तावत्' It is difficult to find what word प्रतिपन्न qualifies एष थे is this the meaning (i e the real object) of your poem? भवभूति puts into the mouth of लक्ष्मण the question whether वाल्मीकि really meant that his poem should have such a tragic end Here (or rather when गंगा says एव तावत्) ends the गर्भनाटक In the रामायण we read that सीता came with Vâlmiki and her two sons to Râma who had sent for the sage on hearing that he had composed the story of Râma's life Then Sitâ said 'यथाह राघवादन्य मनसाऽपि न चिन्तये। तथा मे माधवी देवी विवरं दातुमर्हति ॥ मनसा कर्मणा वाचा यथा रामं समर्चये। तथा मे० ॥ यथैतत्सत्यमुक्तं मे वेद्मि रामात्पर न च। तथा मे० ॥' उत्तरकाण्ड 97 14-16 Then a celestial throne came out of the earth, on which the Mother Earth herself seated Sitâ. 'तामासनगतां दृष्ट्वा प्रविशन्तीं रसातलम्। पुष्पवृष्टिरविच्छिन्ना दिव्या सीतामवाकिरत् ॥' उत्तर० 97 20 When Sitâ vanished Râma was overwhelmed with sorrow Afterwards Râma placed Kusa on the throne of Kosala and went to heaven Thus the poem of Vâlmiki has a tragic end But the canons of Sanskrit dramaturgy forbade a tragic end and hence भवभूति made a vital change in the story by bringing about the re-union of Râma and Sita by the intervention of miracles It is laid down in works on dramaturgy that the *denouement* of a drama should partake of the wonderful 'कुर्यान्निर्वहणेऽद्भुतम्' दशरूपक III 34 The words एष ते काव्यार्थ may also suggest the following —this is the aim of your poem It will do for a *Kâvya*, but not for a *drama* अभ्यनुज्ञातम् permitted

P 152 Verse 16 मन्थादिव as if on account of being churned. आर्या=सीता Verse 17 गङ्गा नौ show yourself favourable to us two Gangâ and Prithvi. जुष् 6 A. to be pleased, to like The reading of V भजस्व is probably conjectural. पुण्यं मतं पसा The reading पद्माभ्यासे means 'in your

hands (*lit* in your proximity)' Verse 18 शालीनरीत्वान्—शालीन शील यस्य स शालीनशील तस्य भाव शीलता—bashfulness शालीन—शालाप्रवेशमर्हति शालीन अधृष्ट, according to 'शालीनकौपीने अधृष्टाकार्ययो' पा 5 2 20 मा भ्याना भव—*Vide* text p 15 अनृणा ऋणिदानात् ऋण यस्या सा अनृणा—free from debt वत्साया परित्यागे - नर्वतीन्—*Vide* text p 20 कृत महापराध येन वैश्वानरेण is to be connected with निरन्तर पुण्य चारित्र यस्या For the ordeal by fire, see notes p. 9 समक्ष युद्धा—see युद्धकाण्ड chap 117, where ब्रह्मा told राम after सीता had entered the fire that he was विष्णु and सीता was लक्ष्मी 'सीता लक्ष्मीभवान् विष्णुर्देव कृष्ण प्रजापति ॥' 27 आयाम्—सीतान् लोकपाला—guardians of the eight quarters 'इन्द्रो वह्नि पितृपतिर्नैऋतो वरुणो मरुत् । कुबेर ईश पतय पूर्वादीना दिशा क्रमात् ॥' ब्रह्मर सप्तय—मरीचि, अत्रि, अङ्गिरस्, पुलस्त्य पुलह, क्रतु and वसिष्ठ उपनिषत्वे—for the आत्मनेपद *vide* notes p 8 **Verse 19** नियोजय appoint. पुण्यप्रकृतिन् the holy original कृतार्थे—whose desires are fulfilled, blessed. निरन्त—लक्ष्मण, though at the command of his brother, had accompanied सीता and abandoned her in a forest. He therefore looked upon himself as an offender and as a cause though partially, of Sitâ s sufferings Hence he calls himself निरन्त वत्समदृश who art like my own child *i e* who are as dear to me as my child. This gives an excellent sense. Most editions read 'वत्स ईदृशस्त्व'—such as thou art (the meaning being an obedient brother even in the discharge of unpleasant duties). तथैवतत् it is just so *i e* just as we thought. लोकान्तरगता that had gone to another world The reading लोकान्तरादागता is not bad ईदृश्येव *i e* united with your husband and sons

P 156 आर्याजन—refers to Rama's mothers and अरुन्धती G reads लक्ष्मण सुमन्त्रा and connects the words with शान्तारवी This is not good The mention of लक्ष्मण who plays such an important *rôle* in the lives of Rama and Sita is absolutely necessary लक्ष्मण who is in her characteristic mood (of gentleness) निर्भरा full of उत्खात (uprooted) लवण येन मधुरेश्वर—शत्रुघ्न We saw in the first Act (text p. 29) that शत्रुघ्न was sent to destroy लवण In this Act the arrival of शत्रुघ्न after twelve years from the time he was despatched is announced. For मथुरा the capital of शत्रुघ्न on the Jumna, see notes p 50 अनुषङ्गेण सह आनुषङ्गन् अनुषङ्ग contact. सानुषङ्गानि कल्याणानि good fortunes never come singly, auspicious things are followed (by other auspicious things) न प्रत्येमि I do not believe (that I am so happy). He

says that he has been overwhelmed with so many good things one after another in quick succession, that he is not quite sure whether it is a reality or a dream यद्वा दयानाम् or this is the nature of prosperity (that it overwhelms the person to whom it comes with too much of itself) भरतवाक्यम् *lit* the speech of Bharata, hence 'a benedictory verse' भरत is the reputed author of the नाट्यशास्त्र and hence some explain as 'भरतस्य नाट्याचार्यस्य वाक्यं वचनम्' Another meaning is possible भरत means also 'an actor' Compare मालतीमाधव 'भवभूतिर्नाम कविर्निसर्गसौहृदेन भरतेषु वर्तमान' भरतवाक्यम् the words (benedictory) of the actor The actor here drops his dramatic personality and utters a benediction on his own account **Verse 20** सेयं कथा These words refer to the story of Rama s life as contained in the Ramâyana. पुनाति and वर्धयति are better than पुनातु and वर्धयतु, as the रामायण was believed to effect this in Bhavabhûti s days मङ्गल्या and मनोहरा qualify both माता and गङ्गा The last two lines are very skilfully written We may take शब्द विद् either as qualifying बुधा or कवे The latter is preferable Perhaps the poet intended both विन्यस्त रूप यस्य कवे प्राज्ञस्य may apply both to वाल्मीकि and भवभूति One of the two words एताम् and इमाम् appears to be redundant It is therefore that G takes एनाम् meaning 'चित्र' (variegated mixed) Two constructions are possible (and both are intended by the poet) बुधा प्राज्ञस्य शब्दब्रह्मविद कवे (वाल्मीके) तां एतां अभिनयैर्विन्यस्तरूपां इमां परिणतां वाणीं परिभावयन्तु—May the wise reflect over this poetic strain that is developed (in this book) and that is exhibited by gesticulation this strain of the wise poet (Vâlmiki) who had perceived Brahma in the form of words Bhavabhûti means that his drama is no more than another phase of Vâlmiki s work made fit for the stage Another construction is बुधा तामेतां (कथां) प्राज्ञस्य शब्द विद कवे (भवभूते) अभिनयैर्विन्यस्तरूपां इमां वाणीं परिभावयन्तु may the wise think that this story (Râma s life) is the same as this matured (or perfect) strain of the wise poet (Bhavabhûti) conversant with Brahma in the from of words, the strain which is to be represented by acting With this construction the word इमाम् does not become redundant, as एताम् is taken as referring to कथा in the first line In this case there are two objects तामेतां and इमां वाणीं Some editions read परिणतप्रज्ञस्य (परिणता प्रज्ञा यस्य)—of matured intellect The name संमेलन given to this Act is significant

Uttara-Râma-Charita.

English Translation

Act I.

(Verse 1)—Having made an obeisance to former poets, we pray for this that we may attain the immortal goddess Speech, that is a phase of the Supreme Soul

(After the benediction.)

Manager —Enough of prolixity I inform the distinguished gentlemen (assembled) to-day on the festival held in honour of the adorable Kalapriyanatha. Let this be known to your honours—There is a worthy descendant of Kasyapa's race, having the title of Srikantha' by way of distinction, versed in the sciences of Grammar, Logic and Mimansa, Bhavabhuti by name and son of a woman who was sprung from Jâtukarnya gotra (Verse 2) Whom, a Brahmana, this goddess of speech follows like an obedient wife Uttararamacharita, (a play) composed by him, will (now) be represented Here do I become a sojourner in Ayodhya for the purpose in hand, as well as one living at the time (when Rama was crowned) (Looking around) How now, sirs! If this is the time of the coronation of the great and respected king Rama, who is the fire (destroyer) of the family of Paulastya when the joyful music is not to be discontinued either by day or night, why is it that the squares (public streets) are now without the singing of bards?

Actor (*entering*) —The reason is, honoured sir, that the high souled monkeys and Rakshesas, who were Rama's allies in the war of Lanka, as well as the priestly sages and the royal sages that had come from various quarters to greet the great king and in whose honour festivities had continued for so many days, have been sent away by him from this place (Ayodhya) to their homes

Manager —Ah, this must be the reason.

Actor —Moreover (Verse 3) The queens, the mothers of Rama, headed by Vasishtha and preceded by Arundhati, have gone to the hermitage of their son in law (in order to be present) at a sacrifice.

Manager —I am a stranger (here) and so I ask—who is that son in law ?

Actor —(Verse 4). The king Dasaratha begot a daughter, by name Santa, whom he gave in adoption to king Romapada Rishyasringa, the son of Vibhāndaka, espoused her He has now commenced a sacrifice which will last for twelve years It is at his request that the elderly persons have gone thither, leaving Janaki though far advanced in pregnancy

Manager —Then what is the use of this (to us)? Come Let us wait at the royal gate itself in conformity with the practice of our caste (profession)

Actor —If that be so, let your honour think (find out) of some very correct mode of panegyric proper for (the time of) waiting upon the king

Manager —*Marisha* (good actor) (Verse 5) We should by all means be doing our duty, whence can there be escape from blame? Men are wicked as regards the chastity of women and speech

Actor —You should say very wicked (Verse 6) For men speak evil even of the queen, the daughter of Videha's prince (Her) Residence in the house of the demon is the root (of the scandal) but as regards her fire-ordeal there is distrust

Manager —If this scandal were to reach the great king, then it would be very painful

Actor —The sages and the gods will by all means bring about what is good (Walking about) Halloo! where is His Majesty now? (Listening) This is what they say (Verse 7) Janaka, who came through affection to congratulate Rāma, having spent these days in rejoicing, is to-day gone to Videha The king, leaving the judgment seat, enters his residential palace to console the queen who is therefore despondent (Exeunt both) (Here ends the prelude).

(Enter Rāma seated and Sitā)

Rāma —Queen daughter of the king of Videha, take comfort, for the elders (i. e your father) cannot leave us (Verse 8) But indeed the necessity of performing the prescribed rites takes away independence The performance of the duties of a householder by persons who have kindled the sacred fires is beset with obstacles

Sitā —I know it, my lord! I know it. But separations from relations do cause anguish

Rama —Just so. For, these things of worldly life pierce the vitals of the heart, being disgusted with which, sages desert all objects of desire and seek repose in the forest.

Chamberlain (*entering*) —Dear Rama, (correcting himself in the middle of his speech, with fear) Your Majesty!

Rama —(with a smile) Surely, my worthy friend, the address "dear Rama" is just the fitting one for a servant of my father. Address me therefore as has been your wont.

Chamberlain —Sire, Ashtavakra has arrived from the hermitage of Rishyasringa.

Sita —Sir, why do you then delay?

Rama —Send him in at once. [Exit Kanchuki.]

Ashtavakra (*entering*) —Blessing on you both!

Rama —Revered sir, I salute you. Please sit down here.

Sita —Venerable sir, I bow to you. Are my elders, together with their son in law, doing well, as also noble Santa?

Rama —Is it all right with the revered Rishyasringa my brother in law and habitual drinker of Soma, and is the noble Santa well?

Sita —Does she remember us?

Ashtavakra —(*sitting down*) Just so Queen, the revered Vasishtha, the spiritual guide of your family, sends you this message—(**Verse 9**) "The revered goddess Earth gave thee birth, king Janaka, who is equal to Prajapati, is thy father. Thou art the daughter-in-law, my daughter, of those kings of whose family the Sun is the ancestor and I am the spiritual guide. Then what else can we pray (desire) for thee? Only be a mother of heroes."

Rama —We are blessed (in this message) (**Verse 10**). For the speech of ordinary good men follows (is in keeping with) facts (events), while facts follow the utterances of primeval sages.

Ashtavakra —Moreover, the revered Arundhati, and the queens and Santa, repeatedly enjoined this—whatever may be her longing, thou surely oughtest quickly to gratify it.

Rama.—It will be done if she only signify her wish.

Ashtavakra —And Rishyasringa, the husband of her sister in law, sends this message to the queen —dear child, thou wast not brought here, because thou art far advanced in

pregnancy, and dear Rama also has been left only for thy solace, therefore I shall behold thee, long-lived one, with a son on thy lap.

Rama.—(*with a smile of joy and bashfulness*) So let it be. Has not the revered Vasishtha sent me some command?

Ashtavakra.—Please listen. (**Verse 11**) We are detained (here) on account of the sacrifice of our son in law. You are only a youth and new is thy rule, be thou devoted to pleasing thy subjects, the glory arising therefrom is thy highest wealth.

Rama.—As the revered Vasishtha commands. (**Verse 12**). Affection, mercy, and happiness, nay even Janaki,—I shall feel no pang in abandoning in order to propitiate the people.

Sita.—Hence, indeed, is my lord the foremost of Raghu's race.

Rama.—Ho! Who waits there? Let Ashtâvakra have rest.

Ashtavakra.—(*rising and walking about*) Lo! the prince Lakshmana has arrived (*so saying, exit*)

Lakshmana (*entering*)—Victory, victory to my noble brother! Sir, that painter has, according to our instructions, portrayed your Majesty's career on canvas, let my noble brother look at it.

Rama.—You know, dear brother, how to divert the queen when despondent. How far is it (my story) represented there?

Lakshmana.—As far as the purification of the queen by the ordeal of fire.

Rama.—Peace! (*In a conciliatory tone*) (**Verse 13**). What need has she, who was purified by her birth, of other purifications? The water of holy places and fire need no purification from other things. Queen, sprung from sacrificial ground, forgive me! This reproach will last as long as thy life. (**Verse 14**) The cruel world must be pleased by men whose wealth lies in the reputation of their family hence what ill I spoke of you does not befit you. The natural place of a sweet flower is settled to be on the head and not being trampled under the feet.

Sita.—Let it be, my noble lord, let it be. Come, let us see your exploits (*with these words she rises and walks about*)

Lakshmana.—Here is the picture.

Sita.—(*observing it*) Who are these standing in a compact form above my Lord, who seem to praise him?

Lakshmana —Queen! these are the stupefying weapons accompanied by charms which were handed down from the venerable Kriśāśva to Viśvāmitra, and were presented by him to my noble brother on the occasion of the destruction of Tātakā.

Rama —Salute, queen the divine weapons (Verse 15) The primeval seers, Brahmā and others, having done penance for more than a thousand years for the welfare of the Vedas, had a vision of these (weapons) as (the manifestation of) their own glories, full of penance (the result of penance)

Sita —I am favoured

Lakshmana —Here is the scene at Mithilā.

Sita —Oh! here my lord is represented, distinguished by the beauty of his body, which is muscular, comely, soft, resplendent and dark like an expanding fresh blue lotus, having his charming grace beheld by my father motionless from wonder, as he (my lord) snapped the bow of Sankara with careless ease and with a round face engaging on account of his locks.

Lakshmana —Behold noble lady, behold! (Verse 16) Here is your father and Satananda, son of Gotama, the family priest of the race of Janaka, honouring the relatives Vasishtha and others.

Rama —This is quite proper (Verse 17) To whom does not the marriage relation between the families of Raghu and Janaka give pleasure, in which the son of Kuśika himself is the giver and receiver?

Sita —Here are you, the four brothers, duly initiated for matrimonial rites, the auspicious ceremony of tonsure (Godāna) having been just performed Ah! I feel I am in that very place, on that very occasion again.

Rama —Even so (Verse 18) It seems to me to be again that very time, O fair faced one, when this hand of thine with lovely bracelets put upon it, being joined with mine by the son of Gotama, gladdened me, as if it were a great festival incarnate

Lakshmana —This is the queen Here is the princess Māndavī, here is the daughter in law Śrutakīrti.

Sita —And, dear brother, who is this other one?

Lakshmana —(*with a bashful smile, aside*) Oh! the queen asks about Urmilā (my wife). Good! I will direct

her attention to something else (Aloud) Noble Lady, see, this is a sight worth seeing And this is revered Bhargava.

Sita —(*with alarm*) I tremble

Rama —I salute thee, O sage

Lakshmana —Lady, behold, behold, here is he who by my noble brother—(*Interrupting him in the midst*)

Rama —(*Rebukingly*) Dear brother, there is much to be seen, show us other scenes

Sita —(*Looking at Rama with affection and great regard*) My lord! this great modesty becomes you well

Lakshmana —Here we have arrived at Ayodhya.

Rama —(*with tears*) I remember Alas! I remember (Verse 19) Then my dear father was alive, we were just married, and we were kindly cared for by our mothers Gone are those days for us! This Janaki too then, (Verse 20). A child having a face the expression of which was engaging by reason of her bud like teeth, not very dense, some having fallen off at intervals, and with fine locks dangling about the temples gave delight to my mothers by her sweet limbs, exceedingly charming delightful like the moonlight and possessed of natural grace.

Lakshmana —Here is Manthara

Rama—(*quickly passing to another point*) O queen, daughter of Videha's king (Verse 21) Here is that Ingudi tree in the city of Sringabera, where our meeting with the friendly king of the Nishadas took place

Lakshmana —(*Laughing, to himself*) Ah, my noble brother has passed over (in silence) the behaviour of the second mother

Sita —Oh here is the incident of tying the hair (into knots)

Lakshmana —(Verse 22) That holy vow of leading a forester's life, which the members of Ikshvaku's race observed in their old age, after devolving royal authority upon their sons was undertaken by my lord in his youth!

Sita —Here is the venerable Ganga with her limpid and holy water

Râma —Goddess! presiding deity of Raghu's race, I salute thee (Verse 23) It was when touched by thy waters that Bhagiratha, having practised penance, in which

physical pain was discarded, delivered the grand fathers of his father long after they had been consumed by the effulgence of Kapila through wrath, when in the sacrifice of Sagara they had cleft open the earth, while busied in searching for the horse Oh mother! of such fame do thou cherish kind thoughts for Sita, the daughter-in law, even as Arundhati does

Lakshmana —Here is the banian tree, Syama by name on the bank of the Kalindi, by the side of the road leading to *Chitrakuta*, pointed out to us by Bharadvaja

Rama —(*Looks at it longingly*)

Sita —Does my lord remember this region?

Rama —Ah! How can I forget? (Verse 24) Where thou didst fall asleep, having laid down on my breast thy limbs, though dull on account of the fatigue caused by the tramp on the road (the distance) yet attractive because of *their (natural) sportiveness, which were shampooed by my* close embraces and which were void of strength like a crushed lotus fibre

Lakshmana —Here is shown the obstruction caused by Viradha at the entrance of the Vindhya wood

Sita —No more of this. Let me look at my first entrance into the southern forest, when my lord held over me with his own hand a palm leaf umbrella to keep off the sun

Rama —(Verse 25) Here are these penance-groves on the banks of the mountain torrents, the trees of which are resorted to by hermits, in which (groves) sages that follow the moral observances and consider hospitality the highest duty, being householders that cook handfuls of wild rice, inhabit huts

Lakshmana —Here is the mountain named Prasravana, situated in the middle of Janasthana, the darkness of which is rendered deeper by the ever drizzling clouds and the ravines of which resound with the river Godavari encircled by the forest in its vicinity which is blue, glossy and dense on account of the belt of thickly growing trees

Rama —(Verse 26) Dost thou remember, lovely lady, the days which we two spent on that mountain being at ease as Lakshmana waited on us? Dost thou remember the Godavari with its sweet water and also our movements upon its

outskirts? Moreover (**Verse 27**) (Here) while we talked at random something indescribable in a soft whisper on account of our great love, our cheeks being laid closely together and one arm of each locked up in a close embrace, the night itself passed away, its hours flying away unnoticed

Lakshmana —*Here is Surpanakha in Panchavati.*

Sita —Alas my lord, this is the last time I see you

Rama —You that are afraid of separation this is a picture

Sita —Be that as it may, a wicked person causes unhappiness.

Rama —Good heavens! the incidents at Janasthana appear as if they were taking place just now

Lakshmana —(**Verse 28**) Then the wicked Rakshasas resorting to the stratagem of a golden deer acted in such a way that even now it grieves us though avenged (or remedied) On account of the behaviour of my lord in the lonely Janasthana, in which his senses were overpowered, even the stone weeps, even the heart of adamant breaks

Sitā —(*With tears to herself*) Oh king! gladdener of Raghu's race, thou wast so much afflicted for my sake

Lakshmana —(*Looking meaningly at Rama*) My noble brother, what is this? (**Verse 29**) These thy tears, like a broken necklace of pearls, which, creeping along the ground in shattered drops, roll in streams Though restrained, the emotion, which by its excess inflames (*lit* fills) thy heart can be inferred by others by the throbbing of the lips and the nose

Rama —Dear brother (**Verse 30**) The fire of grief which was caused by separation from my beloved, though sharp, was at that time endured through a longing for revenge but being now re-kindled in my heart, it gives me pain like a wound piercing the vitals of the heart

Sita —Alas! Alas I also through sorrow gone to excess seem to behold myself separated from my lord

Lakshmana —(*To himself*) Well, I will turn (the attention) to some other part (*Looking at the picture—aloud*) Here is a representation of the exploits and valour of the revered father Jaṭāyu, the vulture king as old as one Manu

Sitā —Alas father, your fatherly love was carried out to the end.

Rama —Alas father, descendant of Kasyapa, king of birds! where again can arise a great holy saint, like thee!

Lakshmana —This is that part of the Dandaka forest to the west of Janasthâna, called Chitrakunjaran, inhabited by the headless demon Danu. Here is that hermitage of Matanga on the mountain Rishyamuka, and here is that saintly female of the Sabara tribe named Sramana, this is the lily pool called Pampa

Sita —It was here indeed, that my lord wept aloud, losing his resentment and courage

Rama – Queen beautiful is this lake (Verse 31) On this lake, in the intervals between the falling and rising of tears I beheld the tracts having white lotuses, which trembled with their broad stalks being shaken by the wings of the Mallikaksha geese singing indistinctly through joy, as full of blue lotuses

Lakshmana —Here is the noble Hanuman

Sita —Here is that magnanimous Maruti, a great benefactor in that he rescued from its grief the whole world of living creatures though it (rescuing) was carried out after a long time

Rama —(Verse 32) Happily, it is he of mighty arms, the increaser of the joy of Anjana, by whose prowess we as well as the whole world are blessed (have attained our ends)

Sita —Dear brother, what is the name of this mountain, on whose flowering *kadamba* trees the peacocks are dancing, where, under a tree, my lord is painted with his glory dimmed, all but his beauty and noble mien being gone, and during a momentary fainting fit supported by you who were weeping!

Lakshmana —(Verse 33) This is that well known mountain called Malyavan, fragrant with the flowers of the *kakubha* tree, on the top of which a fresh cloud is resting, blue and glossy On this, my lord—

Rama —Desist, desist from this, I can endure no more, that separation from Janaki seems to have returned for me

Lakshmana —Hereafter are represented the countless exploits, each more wonderful than the other, of my noble brother and of the noble monkeys and *rakshasas*, but the queen here is tired, therefore I request that we take rest

Sitā —My lord, by looking at this picture I have conceived a longing and I have a request to make.

Rāma —Rather command me.

Sitā —I feel (wish) that I should once more wander in those calm and majestic ranges of the woodland and that I should again bathe in the divine Ganges, a plunge in which is holy, purifying and cool.

Rama —Dear Lakshmaṇa

Lakshmaṇa —Here I am

Rama —The elders have just sent word that her longing should be immediately gratified Therefore prepare a chariot that does not jolt and moves agreably

Sitā —My lord, you too should accompany me there

Rama —Oh hard hearted one, do you need tell me even this?

Sita —Then am I pleased

Lakshmaṇa —As my lord commands (*Exit Lakshmaṇa*)

Rama —Dear one! Let us sit here awhile near the window

Sitā —So be it I am indeed overpowered by drowsiness produced by fatigue

Rama —Therefore cling closely to me for accompanying me there (when the chariot would come) **(Verse 34)** Let there be thrown round my neck, as if reviving me, thy arm covered with drops of perspiration, produced by excitement and fatigue, and so having the splendour of a necklace of moon jewels pouring forth dew when kissed by the lunar rays (*Helping her to do so with delight*) my dear, what is this? **(Verse 35)** I cannot decide whether it is pleasure or pain, or stupor or sleep, or the creeping of poison or intoxication, for whenever I touch thee, emotion distracting all my senses clouds my mind, and shuts it up

Sitā —It is your constant love for me, what else can it be?

Rāma —**(Verse 36)** These kind words, lotus-eyed one, that cause the withered flower of my life to bloom again, delight me, and fascinate all my senses, are like nectar to my ears and the elixir of my mind

Sitā —Sweet speaker, let us lie down for rest (*Looks about for something to sleep on*)

Rama —What are you looking about for, my dear? (Verse 37) Ever since the time of my marriage, whether in the house or in the forest, in childhood and after that in youth, this arm of Rama has been thy pillow lulling thee to sleep, and not resorted to by any other woman

Sita —(*In utter ng sleep*). It is so my lord, it is so (*sleeps*)

Rama —Why has the sweetly speaking one gone to sleep on my bosom? (*placing upon her*) (Verse 38) She is the prosperity of my house she is a collyrium pencil of ambrosia to my eyes, this touch of hers is to my body abundant juice of sandalwood this her arm on my neck is a string of pearls cool and smooth, what about her would not be pleasing, if—but separation from her is intolerable

Door Keeper —(*entering*) There has come, my lord

Rama —Well who?

Female doorkeeper—Durmukha, your Majesty's personal attendant.

Rama —(*To himself*) Durmukha, the attendant of the harem He was sent by me as a spy among the citizens and the country people (*Aloud*) Let him enter (*Exit female door keeper*)

Durmukha (*entering*) —(*To himself*) Alas How can I tell the king such an inconceivable slanderous report of the people against the queen Sita? Or such is indeed the duty of me, an unfortunate man

Sita —(*Talks in her sleep*) Ah! my gentle lord! where art thou?

Rama — Alas! it is the same idea of separation suggested by the picture, which is a cause of anxiety to the queen, and produces disturbance of her sleep (*Stroking her body affectionately*) (Verse 39). Happy is that lucky man, with difficulty is secured that unique thing viz perfect identity in happiness and misery, favourable in all conditions, where the heart finds its solace, the flavour of which cannot be taken away by old age, which ripens into firm attachment after time has removed the veil (of reserve).

Durmukha —(*Approaching*) Victory to your Majesty!

Rama —Speak out what you have learnt.

Durmukha —The citizens and the country people praise your Majesty saying 'the good king Rama has made us forget the great king Dasaratha'.

Rama —This is only praise. But tell me some fault in order that it may be remedied.

Dur —(*with tears*) May your Majesty listen, (*whispers in his ear*) something like this

Rama —Alas! terrible is the fall of this thunder bolt of words (*faints*)

Dur —Take heart, my lord

Rama —(*Coming to himself*) (Verse 40) —Alas! Alas! fie upon the stigma of dwelling in another's house, which, though extinguished by miraculous measures with regard to Sita, has again spread in all directions, through the evil working of fortune, like the poison of a mad dog. Then what am I, a wretched man, to do in this matter? (*Reflecting, pathetically*) Or what else (is there to be done?) (Verse 41) It is the vow of the good to propitiate the world by any means whatever, the vow which my father fulfilled by abandoning me and his life together It was also just now that the revered Vasishtha sent me a message (to the same effect) Moreover (Verse 42) Woe to me, a cursed being, if to that noble, unspotted character, which was rendered illustrious by the kings of the solar race, the best of men, should attach a foul report on account of my connection with it! Alas, queen, prung from sacrificial ground, you, who hallowed the earth by condescending to be born from it! Oh! thou daughter of the house of Nimi and Janaka! Oh thou that art endowed with a character approved of by the Fire, Vasishtha and Arundhati Oh thou whose life is Rama, my dear companion of the great forest! Oh thou that wast dear to my father, O thou that speakest few words How is it, that of thee, being such, such is the end! (Verse 43) Through you the worlds are holy, but unholy are the words of the people with regard to you. In you the world finds a helper, but you will fall a helpless victim!! (*To Dur*) Durmukha, say to Lakshmana—This your new king Râma thus commands you, (*in his ear*) thus.

Dur —Alas! How is it that by listening to the mere words of wicked men your Majesty has decided to act thus

ungenerously towards the queen who was then purified by fire and in whose womb is lodged pure progeny (of the race of Raghu).

Rama —Peace How can the people of the town and the country be wicked? (Verse 44) The race of Ikshvaku is loved by the people, but unfortunately there has sprung a germ of slander and as for that miracle at the time of her purification who could believe if it happened at a remote place? Go then

Dur —Alas queen (*Exit*)

Rama —Alas! how woeful I have become a wicked man, the perpetrator of a very execrable deed (Verse 45) Under a pretext I am handing over to death one, whom I have brought up from childhood by giving whatever things she liked and who has never dwelt apart from me through affection, just as a butcher does a domestic bird Why then do I, a sinner, not fit to be touched, defile the queen? (*So slowly raises the head of Sita and withdraws his arm*) (Verse 46) Leave me, O innocent one, who am a chandala by my atrocious deeds. You are clinging to a deadly poisonous tree taking it for a sandal tree (*Rising*) Alas! The world of living beings is now turned upside down, the purpose of Rama's life is at an end to-day The earth is now a sterile withered wilderness, worldly life is without interest, full of worry is the body I have no refuge left What can I do? What course is open to me? Or alas, mother, (Verse 47) Life was put in Rama simply that he should experience pain. My life is like a nail of adamant driven into the heart piercing it into its vital parts (and not wrung out) Oh mother Arundhati, O venerable Vasishtha and Visvamitra, O divine Fire, Oh goddess, the supporter of all creatures, Oh father Janaka, Oh father, Oh mother, Oh dear friend Sugriva, O gentle Hanuman, O my great benefactor Bibhishana, lord of Lanka, O friend Trijata, you have been robbed, you have been insulted by cursed Rama Or who am I to call on them now? (Verse 48) For these high-souled persons are, I think, as it were, polluted with sin when named by me, an ungrateful villain. I, who, (Verse 49) Having discarded my beloved wife, the ornament of my house, who went to sleep having reclined on my bosom without any misgivings and heavy with

the developed fœtus trembling with fear, ruthlessly cast her off like an offering to the beasts of prey (*Placing the feet of Sita on his head*) Queen! Queen! This is the last time that the head of Rama will touch thy lotus like foot (*weeps*)

(*Behind the scenes*) Help! Help!

Rama —Ascertain, ho, what it is

(*Again behind the scenes*) (**Verse 50**) Harassed by the demon Lavana the multitude of sages, of austere penance, living on the banks of the Yamuna, has approached thee, the protector

Rama —What! trouble from demons yet! Let me at once send Satrughna for the destruction of this wicked lord of Madhura, the son of Kumbhinasi (*Advancing a few steps and then coming back*) Alas! Queen, how will you fare in this condition O mother earth, do thou take care of thy very noble daughter Jānaki (**Verse 51**) (That Janaki) who is the sole blessing of the families of Janaka and Raghu and whom, of pure character, thou broughtest forth in the holy sacrificial ground (*Exit weeping*)

Sita —O my gentle lord, where are you? (*Rises hastily*) Oh, fie, fie Deluded by an evil dream I look upon myself as if separated from my lord (*Looking about*) Alas! Alas! My lord has gone away leaving me alone fast asleep, what can this be? Well, I will get angry with him, if I am master of myself when I see him Who waits there?

Durmukha (*entering*) — Queen, prince Lakshmana says—the carriage is ready, your ladyship should mount it

Sita —Here I mount it (*Rising and walking forth*) My heavy fœtus throbs Let us go gently

Dur —This way, this way, Queen

Sita —A bow to those whose wealth is their penance (sages) My homage to the guardian deities of Raghu's race my veneration to the lotus feet of my lord! Reverence to all my elders (*Exeunt all*)

Act II.

(*Behind the curtains*) Welcome to her whose wealth is penance (*then enter a female ascetic in a travelling dress*)

Fem Asc —Ah! here is the goddess of the wood waiting on me at a distance, with an offering of leaves full of fruits and flowers

Goddess —(*Entering and strewing the offering about*) (**Verse 1**) This wood is to be enjoyed by thee at thy will. This is a blessed day for me for the meeting of the good with the good happens with difficulty and by merit, the shade of the trees, water, and whatever food is suitable for penance whether fruits or roots—all alike is entirely at thy disposal

Fem As —What shall I say to this! (**Verse 2**) A conduct full of love, a restraint over speech pleasing on account of its modesty, a mind naturally bent on doing good, a blameless familiarity—This secret of (the conduct of) the good, the savour of which is unaltered either in the beginning or in the end, which is guileless and pure, is ever victorious (*Both sit down*)

Goddess —Whom am I to understand thee to be!

Fem As —I am Âtreyi.

Goddess —Noble Âtreyi where do you come here from? With what object in view do you enter the forest of Dandakâ?

Âtreyi —(**Verse 3**) In this tract there dwell many who know the *Omkâra*, of whom Agastya is the chief, in order to learn from them the knowledge of Vedânta, I wander here having left the side of Valmiki.

Goddess —When other sages too wait upon that ancient teacher of Brahma, the sage Prachetasa, for a complete study of the Brahma lore, why dost thou, revered madam, endure the trouble of a long journey?

Âtreyi —There is a great impediment to study there, and this is why I have undertaken this long journey

Goddess —What sort of impediment!

Âtreyi —Some kind of distinguished divinity presented to that revered sage two boys wonderful in every respect, of an age when they had just been weaned, they charm the hearts not only of the sages, but of all creatures animate and inanimate

Goddess —Do you know their names?

Âtreyi —That same divinity declared their names to be Kusa and Lava and revealed their power

Goddess —What sort of power!

Âtreyi —They possess, it is said, the Jrimbhaka weapons together with their secret spells from their very birth

Goddess —Ha! that is indeed wonderful

Ātreyī —And the venerable Valmiki having taken charge of them from the duties of a nurse brought them up and looked after them When their *tonsure ceremony* was performed he carefully instructed them in the lores except the three Vedas Just after that in the eleventh year from conception, he invested them with the sacred thread according to the rite proper to the Kshatriya class, and taught them the three Vedas There is no possibility of persons like me studying with these two possessing a very brilliant intellect and a strong memory For, (Verse 4) The teacher imparts knowledge to the clever as well as to the dullard, but he does not, indeed, give them the talent for learning nor does he take it away, and there is a great difference between them with respect to results, it happens thus a pure jewel is able to take in a reflection, not so a lump of clay and other things

Goddess —Is this the impediment to study (to which you referred)?

Ātreyī —There is another also

Goddess —What is that other?

Ātreyī —Thereafter once the Brahmana sage went to the river Tamasa for the mid day bath There he saw that one out of a pair of herons was being shot by a hunter He then uttered divine speech, of well regulated composition, which suddenly manifested itself to him and which developed in the form of the Anushtubh metre (Verse 5) 'Mayst thou never attain rest, O Nishada through eternal years, inasmuch as thou slewest one of a pair of herons when it was maddened by love

Goddess —Wonderful A new advent of metre different from that of the Veda!

Ātreyī —Then just at that time, the divine Brahma, the pro creator of beings appearing before the revered sage, to whom the light of Brahma in the form of speech had been revealed, said— Sage, thou art enlightened in the *Sabda* form of Brahma describe, therefore the life of Rama Thy eye of genius will be prophetic and will have its vision never obstructed, thou art [illegible]
and there [illegible]
composed [illegible]
Sabdabrahma in that garb in the mortal world

Goddess —Ah, then the world has been embellished

Âtreyi —Hence it was I said that there was a great hindrance to study

Goddess —This is right.

Âtreyi —I have rested, friend, now tell me the way to the hermitage of Agastya.

Goddess —Leaving this place enter Panchavati, and go along this bank of the Godavari.

Âtreyi —(*with tears*) Can this be the penance grove? Can this be Panchavati? Is this river the Godavari? Is this mountain Prasravana? Art thou Vasanti the goddess of the woods that dwells in Janasthana?

Goddess —All that is as you say

Âtreyi —Alas! child Janaki. (Verse 6) Here is the collection of trees, dear to you, coming up in course of conversation, which, being seen, makes you as it were stand before our eyes, though you exist only in name.

Vasanti —(*Shuddering, to herself*) What! existing in name she said! (*Aloud*) Worthy lady what misfortune hath befallen the queen Sita!

Âtreyi —Not misfortune only, but with scandal, (*whispers in her ear*) thus, thus

Vasanti —Alas! what a terrible stroke of fate. (*so saying swoons*)

Âtreyi —Good Lady! take comfort! take comfort!

Vasanti —Oh dear friend! Alas! noble lady! Is such the lot of thy birth? Oh friend Rama! or enough of you! Noble Âtreyi, have you any news as to what became of queen Sita after Lakshmana abandoned her and returned from the forest?

Âtreyi —None, none

Vasanti —Oh misery! How could this have happened when the family was presided over by Arundhati and Vasishtha and when the old queens were still alive?

Âtreyi —The elderly persons were then at the hermitage of Rshyasrnga. The sacrificial session extending over twelve years is now completed and Rshyasrnga having honoured the elders has dismissed them. Then the revered Arundhati said that she would not go to Ayodhya destitute as it was then of her daughter in law. To this the mothers of Rama gave consent. And the revered Vasishtha, in approval of the same, spoke out the pure words that they would go to the hermitage of Valmiki and stay there.

Vasantī —And how is the king engaged at present?

Ātreyī —That king has commenced a horse sacrifice

Vasantī —Oh, fie! He has married too?

Ātreyī —Heaven forbid, no, no

Vasantī —Who then is his consort in the sacrifice?

Ātreyī —A golden image of Sita

Vasantī —Ha!—Oh! **(Verse 7)** who can fathom the minds of extraordinary persons, which, though harder than adamant, are yet softer than a flower!

Ātreyī —The sacrificial horse consecrated by Vamadeva has been let loose, and guards have been appointed for it according to sacred rules, and Chandraketu, the son of Lakshmana, who has learnt the traditional knowledge of the heavenly missiles has been sent as their commander, followed by a force consisting of the four divisions

Vasantī —(*with tears of affection and wonder*) The son too of Prince Lakshmana! Now, mother, there is life in me

Ātreyī —About this time a Brahmana threw the body of his dead son before the gate of the king's palace and beating his breast cried out "An outrage upon the Brahmanas" Then while the compassionate Rama was considering that he was in fault as untimely death could not come upon the subjects without the fault of the king, suddenly an aerial voice was heard—**(Verse 8)** "A man of the Sudra class, Sambuka by name, has been performing a penance on the earth, his head must be cut off by thee, O Rāma by slaying him restore the Brāhmana to life" As soon as he heard this, the lord of the earth, with a drawn sword in hand, ascended the aerial car Pushpaka and began to move in all quarters and by-quarters in search of the Sudra ascetic

Vāsantī —A smoke inhaling ascetic, Sambuka by name, is performing penance in this very Janasthāna. Therefore I hope noble Rama may again adorn this forest!

Ātreyī —Friend, I go now

Vasantī —Revered Ātreyī, be it so, but the day has far advanced **(Verse 9)** The trees on the banks having nests (of birds) on them are honouring the Godāvarī with their flowers having their stems loosened by the heat and falling down on account of the shaking caused by the itching elephants rubbing their round temples against them (the trees), the barks of which have the insects drawn out by the beaks of

birds that scratch in the shade (for food) and on which flocks of wearied pigeons and the wild fowls are cooing (*They walk about and depart*). End of pure Vishkambhaka

(Then enter Rama, seated in the Pushpaka, his sword drawn out, with a feeling of compassion)

Rama —(Verse 10) Oh ! right hand, let fall the sword on the Sudra ascetic, that it may revive the dead Brahmana boy Thou art a limb of Rama able to banish Sita exhausted by her heavy fœtus whence canst thou then have pity ? (*reluctantly striking*) A deed has been done worthy of Rama Will that Brahmana boy come to life again?

Heavenly person (*entering*)—Victory, victory to the king (Verse 11) When you, who can give protection even against Yama, inflicted punishment on me, this child has been restored to life and mine is this glory, I, Sambuka, bow down before your feet with my head Even death arising from the contact of the good brings salvation

Rama —Both (the events) please us Therefore enjoy the fruit of your hard penance (Verse 12) May you obtain those bright and blissful worlds, named Vairaja, the worlds where are pleasures and delights and holy prosperity

Sambuka —All this glory is due to your favour only Of what use is penance here? Or rather I am greatly indebted to my penance (Verse 13) That thou, the lord of creatures and protector (of all), who art to be sought after in this world, hast arrived seeking me, a wretched Sudra, having traversed hundreds of *yojanas*, that is here the benefit due to my penance, otherwise how couldst thou ever have come from Ayodhya again into the wood of Dandaka?

Rama —What ! Is this indeed Dandaka ! (*looking a l around*) How now ! (Verse 14) In one place glossy and dark, in another unpleasant on account of their awful expanse, here and there having the quarters resounding with the hoarse roar of torrents, these stretches of the forest of Dandaka, the ground of which is familiar to me, are again seen, full of holy places, hermitages, mountains, streams, chasms and difficult paths

Sambuka —This is Dandaka assuredly. While living here your Majesty, formerly verily (Verse 15) Killed in battle fourteen thousand and fourteen demons, and three others, Khara, Dushana and Trimurdhan On account of

which it has become possible for even country people like myself to roam fearlessly in this Janasthāna, the abode of ascetics

Rama —This is not only Dandakā but Janasthāna also?

Sambūka —Certainly These are verily the extensive forests on the borders of Janasthana stretching in the southern direction, the caves of the mountains in which are full of herds of wild and fierce animals and which (forests) cause the hair of all beings to stand erect For instance, **(Verse 16)** The borders of the wood are in some places noiseless and motionless, in others resounding with the terrible roars of wild beasts, having fires kindled in them by the breath of serpents with broad hoods that have fallen asleep at their will, having a little clear water in the hollows of their crevices, and in which the moisture of the sweat of the python is drunk by thirsty chameleons

Rama —**(Verse 17)** And I behold Janasthāna once the abode of Khara And I perceive past occurrences as if they were taking place before my eyes (*Looking round in all directions*) The princess of Videha was exceedingly fond of groves and these are indeed those woods What can be more terrible than these? (*with tears*) **(Verse 18)** "I will live with you in the fragrant forests" thus she said and did take delight in these, such was her love **(Verse 19)** A beloved person without doing anything drives away sorrow by joy, for whoever has a dear person has a possession of inestimable value

Sambuka —Then enough of these unbearable (woods) Now let the noble one see these calm and majestic middle forests, studded with mountains having the soft beauty of the necks of peacocks tuneful from joy, adorned with clumps of young trees affording dark thick shade and densely planted, and where the herds of deer of different kinds wander fearlessly **(Verse 20)** Here flow torrents, the numerous streams of which are noisy as they struggle through the bowers of Jambū trees, dark with their ripened wealth of fruit, having water that is pellucid, cool and fragrant with the flowers of the Vānira creepers covered with the impassioned birds (perching on them) **(Verse 21)**. Moreover—Here the growls of young bears, dwelling in the caves, deepened by

the echo, swell and the perfume, cool pungent and fragrant, issuing from the joints of the Sallaki trees split and scattered about by the elephants, is spread abroad.

Rama —(*Restraining his tears*) Friend, may the path called *Devayāna* be prosperous (safe) to you Mayest thou vanish towards the holy worlds !

Sambuka —Having first saluted the sage Agastya, that old expounder of the knowledge of Brahma, I will enter the everlasting abode (*so exit*)

Rama —(Verse 22) How it is that I behold the same wood once more to day wherein we formerly lived for a long time, both as hermits and house-holders, devoted to our proper duties, and also tasting the flavour of worldly pleasures? (Verse 23) These are those very mountains, with peacocks uttering their notes on them, these are those very forest lawns with intoxicated deer, these are those same river banks, covered with beautiful *Vanjula* creepers, and having Nichula trees that are deeply merged in water. (Verse 24) This is the mountain Prasravana where the river Godavari flows by, and which appears as if it were near and is like a garland of clouds (Verse 25) On the great summit of this very mountain was the home of the vulture king beneath it we found pleasure in those leafy huts, where is the delightful border of the wood in which coo the noisy birds and the dark beauty of the trees in which is reflected in the water of the Godavari Here therefore must be that Panchavati where there are spots which on account of our long sojourn there witnessed an excess of all kinds of confidential intercourse, and where a dear friend of my beloved, a sylvan deity Vasanti by name (dwelt) What is this that has to-day befallen Rama? For now, (Verse 26) My grief having become intense distracts me as if it were fresh like fierce poison juice after a long time violently bursting forth and circulating, like a splinter of an arrow shaken with force from some cause or other; like an ulcer, the mouth of which had been closed up, re-opened in the centre of my heart. Nevertheless I shall see those localities which were my former friends (*observing*) Oh, the configuration of the objects is altered. For instance, (Verse 27) where formerly there was the current of a river, there now is the sand of the rivers, the density and thinness

of trees have been exchanged, seen after a long time I almost think this wood to be a different one, but the situation of the mountains assures me that it is the same. Oh! my attachment for Panchavati seems to draw me forcibly when I am about to avoid this place (*Pathetically*) (**Verse 28**) How can cursed Rama, after having destroyed his beloved, now alone visit that Panchavati or leave without honouring it, wherein he passed those days in her company as if in his own house, and in long conversations about which we (Rama and Sita) ever remained engaged afterwards?

Sambuka —Victory, victory to your Majesty! My lord, the revered Agastya, having heard of your being in the neighbourhood from me, sends you this message —'Having prepared the auspicious rites for your descent from the aerial car the affectionate Lopamudra awaits you, and so do all the sages Therefore come and honour us with your presence' Afterwards having gone to your own country in the swift Pushpaka, you will be ready for the As'vamedha sacrifice

Rāma —As the venerable sage commands

Sambuka —Your Majesty then may direct the Pushpaka in this direction

Rāma —(*Directing the Pushpaka*) Revered Panchavati, forgive Rama this momentary transgression of duty on account of his regard for the elders

Sambuka —See, see, my lord (**Verse 29**) Here is the mountain Kraunchavata, where the tribes of crows are silent in the vast expanse of bamboo clumps whistling in the wind, among which the flocks of owls hoot in the bowers which are their homes upon this the serpents, scared by the notes of the peacocks running hither and thither, climb up on the branches of the old sandal trees Moreover, (**Verse 30**) Here are these southern mountains with the peaks made blue by the clouds resting on their points, and the waters of the Godavari rumbling and roaring in the ravines, here are those same holy confluences of the streams, the waters of which are deep, which are awful with the roar of the waves rushing, overwhelmed with dashing against one another (*Exeunt both*)

Act III.

(Then enter two Rivers).

One (River nymph) —Friend Murala, why do you look to be in haste?

Murala —Friend Tamasa, I am sent by Lopamudra, the wife of the sage Agastya, to the best of rivers, the Godavari, to deliver this message —You know how since the abandonment of his wife, **(Verse 1)** The grief of Rama, not manifest on account of his profundity but causing secret and acute pain inside, is like a drug boiled in a closed pot. And by that long continuance of sorrow produced by a calamity happening to such a beloved person, which has now gone to excess, good Rama is now exceedingly wasted On beholding him my heart is as it were shaken to its very centre (stem or root), moreover, now that good Rama is returning, he must certainly behold in the Panchavati wood those regions which witnessed the affectionate confidences between him and his wife, produced by dwelling together, and although good Rama *is firm by nature, still owing to the violent agitation caused by* his excessive and overwhelming sorrow which must arise in such circumstances, at every step serious occasions of mishaps are to be apprehended for him in such places Therefore venerable Godavari, thou shouldst be on the watch **(Verse 2).** In every fit of distraction that comes upon good Rama, refresh his life with breezes from thy waves, sent up gently, cool with particles of spray, carrying with them the scent of lotus filaments.

Tamasa —This kindness is but fitting for affection that Lopamudra has for Rama, but a radical means of reviving good Rama is at hand to-day

Murala —How do you mean?

Tamasa —Listen. When long ago Lakshmana had gone after abandoning Sita in the neighbourhood of Valmiki's penance-grove, the queen Sita, when she found that the throes of child birth had come upon her, threw herself into the stream of the Ganga on account of the extreme violence of grief And there at that very instant she gave birth to two boys, and, being favoured by the venerable Earth and Ganga, was taken to the nether world, and after they had been weaned the goddess Ganga in person committed her two boys to the care of the great sage Prachetasa (Valmiki)

Murala.—(*with astonishment*) (**Verse 3**) Even the unhappy turn of fortune of such persons proves very wonderful when such (great) beings serve as instruments.

Tamasa.—But now the venerable Ganga having heard from the lips of Sarayu of the expected visit of dear Rama to Janasthana in connection with the Sambuka incident, entertaining the same apprehension which affection made Lopamudra to entertain, has come accompanied by Sita to visit the river Godavari on the pretence of performing some domestic rite.

Muralā.—The revered deity wisely thought so. For, surely when dear Rama was in his capital, his attention being taken up with those various occupations which are conducive to the prosperity of the world, the distractions of his mind were restrained: whereas, being unengaged and having no other companion but his grief, his entrance into Panchavati will be a great calamity to him. How is queen Sita then to comfort Rāma?

Tamasa.—The river Bhagirathi spoke, "Dear Sita, offspring of the sacrificial ground, to-day, as you know, is to be the ceremony of tying the auspicious knot for counting the twelfth year from birth of the long lived Kusa and Lava. Therefore worship with flowers gathered by thy own hand thy ancient father in law the sun god, the dispeller of sin, the progenitor of such a great family of royal saints belonging to the race of Manu, owing to my power not even the sylvan divinities shall be able to behold thee when thou art upon the surface of the earth, much lesss mortals.' And I also received this order "Tamasa, my daughter in law Janaki loves thee much, therefore, be thou her companion.' And I now am fulfilling my mission.

Murala.—And I for my part will report this account to the revered Lopamudra. I think that good Rāma too has arrived.

Tamasa.—There emerging from a pool of the Godavari, (**Verse 4**) Jānaki comes to the wood, wearing a face beautiful though with cheeks exceedingly pale and emaciated, by the side of which her braid sways to and fro, as if she were the incarnation of Pathos, or the pain of separation in bodily form.

Murala —This is she, (Verse 5) resembling a charming sprout cut off from its stem Long and terrible grief withering the flower of her heart wastes her very pale and emaciated frame, as heat produced in autumn the innermost petal of the *Ketaki*.

(*They walk about and exeunt*)

Pure Vishkambha

(*Behind the scenes*)

A great mishap, a great mishap! (*Then enter Sita occupied in gathering flowers, listening with an expression of pathos and longing expectation*)

Sita —Ha I think it is my dear friend Vasanti that speaks.

(*Again behind the scenes*) (Verse 6) That young elephant, which the queen Sita long ago nourished with tips of Sallaki leaves gathered with her own hands, as it stood before her eager (for food)

Sita —What of him?

(*Again behind the scenes*) Sporting with his mate in the water, that very elephant has been attacked and engaged by another mighty elephant leader through pride (for his strength)

Sita —(*In confusion going forward a few steps*) My lord! protect, protect that son of mine (*Gesticulating recollection, with dejection*) Alas! Alas! Unfortunate that I am, the same words to which I had been familiar for a long time persistently follow me (stand foremost on my lips) at the sight of Panchavati. Alas, my lord (*so faints*)

Tamasa (*entering*) —My child! take comfort! take comfort!!

(*Behind the scenes*) O Sovereign of balloon , stop here

Sita —(*Having recovered her consciousness, with joy and fear*) Ha! whence comes this reverberating utterance which is strong and deep like the heavy roaring of a cloud filled with water, which all of a sudden restores even a wretched person like myself yearning with longing, the cavities of my ears being filled with its sound?

Tamasa —(*with tears of affection*) O child! (Verse 7) Why art thou in such a state on account of an indistinct sound of uncertain origin, like a pea hen startled and excited at the sound of a raincloud?

Sita —Revered lady! Do you call it "Indistinct!" From the combination of the notes I recognized it was my lord who spoke

Tamasa —The report goes that the king of the race of Ikshvaku has come to Janasthāna to punish a Sudra ascetic

Sita —I am glad to see that the *king* does not neglect his *kingly* duties

(*Behind the scenes*) (**Verse 6**). Here are those very slopes of that mountain which has the Godāvari in its vicinity, which are full of numerous torrents and caves, where even the trees and the wild animals were my friends, on which I dwelt for a long time in the society of my dear wife

Sita —(*Looking forth*) Ha! is this my lord himself with a form pale, attenuated and weak like the disc of the moon in the morning, and recognizable only by his graceful and dignified mien! Revered Tamasa, support me (*After uttering these words she swoons in the arms of Tamasa*).

Tamasa —Daughter! take comfort, take comfort

(*Behind the scenes*) By this sight of Panchavati (**Verse 9**) stupor first envelopes me (my senses) like a column of smoke arising from the fire of grief smouldering within, which will to-day blaze forth without restraint O my dearest! Janaki!

Tamasa —(*to herself*) —This is what was feared by the elders

Sita —(*coming to herself*) Alas! how is this?

(*Again behind the scenes*) Alas! Queen my beloved companion during my sojourn in the Dandaka wood, princess of Videha!

Sita —Alas! alas! Having addressed me, a wretched being, he has even swooned with the dark blue lotuses of his eyes closing Alas! How has he fallen on the surface of the earth, helplessly and with his breath suspended! Revered Tamasa! Save, save! bring to life my lord.

(*So saying she falls at her feet*)

Tamasa —(**Verse 10**) Do thou thyself, O blessed one, restore to life the lord of the world, for dear is the touch of thy hand, and in it he takes delight.

Sitā —Come what may, I do as thou biddest (*exit in haste*).

(Then is seen Rāma, fallen on the ground being touched by Sītā in tears, and reviving and full of joy)

Sita —*(Somewhat delighted)* I feel as if the life of the three worlds has come back

Rama —Oh joy, what is this? **(Verse 11)** Can this be the juice of the leaves of the sandal wood tree of Paradise? Can this be a shower of the sproutlike lunar rays when pressed? Can this be a revivifying elixir poured over my heart, gladdening again my scorched life? Moreover, **(Verse 12)** Surely this is that touch to which I was formerly accustomed, which revives my soul, and soothes it, which suddenly removing the swoon caused by grief, again diffuses numbness by giving joy

Sita —*(Withdrawing in a timid and excited manner)* This much even is a great deal for me at present

Rama —*(sitting up)* Surely I cannot have been favoured by my loving queen Sita?

Sita —Alas! will my lord then search for me?

Rama —Well! Let me look about for her

Sita —Revered Tamasa! Let us move away If the king sees me he will be more angry with me for having approached him without permission.

Tamasa —Oh my child! By the favour of the Ganges thou hast been made invisible even to the sylvan deities

Sita —Ah it is so

Rama —Ah, dear Janaki

Sita —*(Sobbing with excitement)* My lord! This is indeed inconsistent with what has happened *(with tears)* Or rather, why should I, with an adamantine heart, be relentless towards my lord who, kind hearted, thus addresses me, an unhappy woman, and whose sight it is not possible (for me) to obtain even in another life? I know his heart and he also knows mine

Rama —*(looking all round, in despair)* Alas, there is no one here

Sita —Revered Tamasa! What is the state of my heart on beholding him under these circumstances, though he did repudiate me without cause

Tamasa —I know it, daughter, I know it **(Verse 13)** Indifferent from despair, and clouded with anger on account of that unkind action, petrified as it were by this sudden

meeting after this long separation and appeased on account of his goodness, full of deep compassion (too) on account of the piteous words of thy beloved, thy heart is as it were melted with affection at this moment

Rama —Queen! (Verse 14) Thy touch, moist and cool from affection, like incarnate favour, still gladdens me, but where art thou, that causest the delight?

Sita —These are the mellifluous utterances of my lord, which reveal a fathomless depth of affection, and overflow with delight, by comprehending which I highly prize my existence, though my unjust banishment is a dart (rankling in my heart)

Rama —Or whence can my beloved be here! Surely this must be Rama's delusion caused by his skill in constantly thinking about her

(*Behind the scenes*) Woe! Woe! (*then is recited the first half of the stanza beginning "The young elephant which the queen Sitā etc"*)

Rama —(*pathetically and eagerly*) What of him?

(*Again behind the scenes*)

(*The second half "with his mate" etc is recited*)

Sita —Who will now be appointed?

Rāma —Who is he, where is that wicked one, that attacks the fondling of my dear wife, (particularly) in the company of his mate? (*rises*)

(*Entering in flurry*) Vāsantī —How! his majesty Rama!

Sita —Oh! my dear friend Vāsantī

Vāsantī —Victory, victory to the king

Rāma —(*eying her*) What! the queen's dear friend Vasantī

Vāsantī —King! hasten, hasten! Descend from here to the Godāvarī by the Sītātīrtha lying to the south of Jatāyu's peak and rescue the pet of the queen.

Sitā —Alas! father Jatāyu, dreary appears this Janasthāna without you.

Rama —Oh, these allusions to past events cut my heart to the quick.

Vāsantī —This way, my lord, this way.

Sitā —Revered lady, is it indeed true that even the sylvan deities will not see me?

Tamasa —Oh my daughter, the power of the Goddess Ganges transcends that of all divinities, then why dost thou thus fear?

Sita —Then let us follow (*they then walk about*)

Rama —Revered Godavari, I bow to thee

Vasanti —(*observing*) My Lord rejoice at the victory of the queen's pet accompanied by his mate

Rama —May the long-lived one be victorious

Sita —Gracious heaven has my pet become so large?

Rama —O queen you are to be congratulated. (Verse 15) That pet of thine, who, with his tender tusk smooth like the fibre of a lotus stalk, shooting up, used to drag, fair one the leaf of the *lavali* from the root of thy ear, being now the victor of rut shedding elephants, has become a recipient of all the blessings which attend upon youth

Sita —May he live long and may he never be separated from this gentle-looking mate

Rama —Friend Vasanti, observe, observe, our pet has learnt even the art of courting his beloved. (Verse 16) For, after giving her morsels of lotus stalks up-rooted in frolic, he has given to her mouthfuls of water perfumed with the blooming lotuses he afterwards besprinkled her to her heart's content with the shower of spray from his trunk, and then at the end (of the bath) he held over her through affection a lotus leaf with a straight stalk as an umbrella.

Sita —Revered Tamasa He then has grown so large, but I do not know how big Kusa and Lava have become in such a long time

Tamasa —As he is, so they are also.

Sita —Thus wretched am I, who am not only undergoing unbearable separation from my lord but from my sons too.

Tamasa —Such is the decree of Destiny

Sita —To what purpose have I given birth to sons in asmuch as my lord did not kiss their pure lotus-like faces, so (charming) as they are, with their cheeks bright on account of their teeth, a little thin, tender and white, on which (faces) plays laughter accompanied by a charming sweet sound (prattle) and decked with locks.

Tamasa —May it be (kissed) by the favour of the gods!

Sita —Revered Tamasa, my breasts are heaving and overflowing with milk as I am thus put in mind of my sons,

and now the proximity of their father has made me feel to be in the midst of domestic surroundings for a moment

Tamasa —Need this be told? Surely child is the utmost limit of affection and it is the most powerful link to bind the parents to one another (**Verse 17**) An offspring is really the one knot of the hearts of the parents, since in it is entred their affection

Vasanti —May your Majesty look also in this direction! (**Verse 18**) Here is this same peacock, with his crest raised up and appearing like a diadem of jewels, accompanied by his mate, uttering his cry upon the Kadamba tree, whom with new fledged feathers beautifully waving, your beloved wife nourished day by day

Sita —(*with admiration and tears of affection*) It is he, it is he

Rama —Rejoice, darling rejoice

Sita —So be it.

Rama —(**Verse 19**) I remember thee with affectionate heart like a son, as thou wast made to dance by my fair (wife) to the beatings of her tendril like hands, who was adorning thee by the quick and charming play of her eye brows and by her eyes that rolled round in their sockets as you moved round Oh, even animals hold fast to old friendships (**Verse 20**) This Kadamba tree which has put forth a few flowers was reared by my darling

Sita —(*Observing it with tears*) My lord has rightly recognised it.

Rama —(**Verse 20** second half) This mountain peacock appears to remember the queen because he falls into an ecstasy on it, as in the company of a relative

Vasanti —Let your Majesty sit down here

(*Rama sits down*)

Vasanti —(**Verse 21**) Here is the stone slab in the midst of the thickly growing and tender plantain grove on which you used to recline in the company of thy beloved, it is even now not deserted by the deer, because Sita used often to sit here and give them grass

Rama —I cannot bear even to look at this

the same this is the very forest of Panchavati, this is the same Vasanti, my dear friend these are the very regions of the forest on the Godavari that witnessed our various confidential intercourse these are the same beasts birds and trees that were non-different to me from children and I am the same but all this does not exist for me an unfortunate woman such has turned out to be the change in the mortal world

Vasanti —Dear Sita how don t you see the condition of Rama (Verse 22) He giving delight to our eyes by his limbs lovely like a fresh blue lotus was ever new to us though seen at pleasure and continually even he with his senses distracted his complexion turned pale and his body emaciated through grief can now be recognised but with great difficult as the same and yet he is charming to the sight

Sita —I see it, friend, I see it

Tamasa —May you (ever) enjoy the sight of what is dearest (your husband)

Sita —Alas destiny who could have imagined even in a dream that I could be separated from him and he from me? Then let me, though for a moment, as if I had obtained a sight of him in another birth, behold my loving lord in the interval between floods of tears (*she remains looking at him*)

Tamasa —(*clasping her with tears*) (Verse 23) Thy eye, white sweet and beautiful shedding the tears of joy and grief, that fall in abundant showers and pouring forth affection, having long eyelashes, turned up and stretched bathes the lord of thy heart, like a stream of milk.

Vasanti —(Verse 24) Let the trees dropping honey furnish an offering with flowers and fruit, let the winds of the wood laden with the perfume of full blown lotuses blow gently let the birds, with melodious tunes sing sweetly without ceasing for here has king Rama come again in person to this wood

Rama —Come friend Vasanti sit here

Vasanti —(*sitting with tears*) Great king Is the prince Lakshmana well?

Rama —(*not hearing it*) (Verse 25) On beholding the trees, birds and antelopes which Sita used to nourish with water, wild rice, and grass dispensed with her lotus hand a strange indescribable emotion which is capable of breaking (even) a stone, which is as it were the liquid essence of the heart, comes over me

Vasantī —Great king! I ask if the prince Lakshmana is well.

Rāma —(*to himself*) Ha She calls me "great king", a loveless mode of address, and with accents faltering from weeping asks after the health of Lakshmana only, therefore I believe she knows the Sītā affair (*Aloud*) Ah! the prince Lakshmana is well

Vasantī —(*weeping*) My lord, why are you extremely cruel?

Sītā —Friend Vasantī Why dost thou speak to him in this way? My noble lord deserves kind words from every one, specially from my dear friend

Vasantī —(Verse 26) "Thou art my life, thou art my second heart thou art the moonlight of my eyes, thou art ambrosia to my body" With these and hundreds of such sugared words having flattered that artless one—that very one thou—but enough, what need of more talk in this matter! (*she then swoons*).

Tamasā —It is but natural that she should thus break off in her speech and faint

Rāma —Compose thyself, friend, compose thyself

Vasantī —(*coming to herself*) Why then was this unworthy act done by your Majesty?

Sītā —Friend Vasantī! cease! cease

Rāma —Because people would not tolerate it

Vasantī —For what reason?

Rāma —They themselves know some reason (*which is incomprehensible to me*)

Vasantī —(Verse 27) Oh, hard hearted one, fame they say, is dear to thee, but can any infamy be more dreadful than this? What became of the fawn-eyed one in the forest? Tell me, lord, what dost thou suppose?

Sītā —Rather art thou Vasantī cruel and hard hearted who thus tormentest my noble lord who is already afflicted

Tamasā —Nay, it is love and grief that speak thus

Rāma —Friend, what else could I think! (Verse 28) Surely, her creeperlike body resembling a soft and tender lotus, as if it were composed of moonlight, was torn to pieces by wild beasts, when she moved slowly on account of the

throbbing burden of her womb while her eyes rolled like those of a timid fawn but one year old

Sita —My noble lord I am still alive

Rama —Oh dear Janaki, where art thou?

Sita —Alas alas! my noble lord is weeping aloud as if he were an ordinary person.

Tamasa —Dear child it is but proper The afflicted must extinguish their sorrow (Verse 29) When a tank is flooded an outlet is the only remedy When the mind is agitated by sorrow it is sustained only by lamentation This is especially the case with dear Rama to whom life has been exceedingly painful in many ways (Verse 30) He has to govern this world according to law with vigilant mind, sorrow for his beloved withers his heart as heat a flower as he himself repudiated thee it is hard for him to seek relief from sorrow by weeping weeping is, indeed, a gain to him in that he still breathes (continues to live on account of it)

Rama —Alas alas (Verse 31) My heart that is deeply affected is bursting but is not riven asunder in two My shattered frame brings on stupor, but does not lose its consciousness an inward burning inflames my body, but does not reduce it to ashes destiny strikes me piercing my vitals, but does not cut off my life

Sita —Even so it is

Rama —Ye worthy citizens and inhabitants in the country (Verse 32) Ye would not like the queen as reported to me to remain in my house, therefore I abandoned her like grass in the uninhabited forest and did not even mourn for her, but these various objects long familiar to me move me, therefore I being helpless weep thus bitterly to-day please forgive me

Vasanti —*(to herself)* Very deep is the tide of the ocean of sorrow *(Aloud)* My lord, with respect to a matter that is past summon courage

Rama —Friend! Why do you speak of courage? *(Verse 33) It is now the twelfth year since the world* was bereft of Sita, her very name has been blotted out, and Rama still lives.

Sita —I am charmed by these words of my noble lord

Tamasa —Even so, my dear child. (Verse 34) These words, though steeped in affection, should not be very dear

o thee but appalling from the sorrow they reveal; they are reams of honey mixed with poison that flow upon thee

Rama —Oh Vasanti (**Verse 35**) Did I not indeed endure in my heart a sharp shaft of sorrow, though piercing he vitals like a red hot javelin driven obliquely into my eart or the venomous bite of a serpent?

Sita —So I, wretched woman that I am, have again ecome the cause of trouble to my noble lord

Rama —Though I had thus steadied my heart very firmly, still on seeing the various dear objects once familiar to me, I experience this uncontrollable agitation For, (**Verse 36**) breaking through whatever effort I make, though with difficulty, to check the outburst of the emotion of grief that swells beyond bounds there spreads over me with force some indescribable distraction of the heart, as the current of water, gushing with irresistible velocity, breaks through a dam f sand

Sita —By this agitation caused by grief which has come upon my noble lord, the dreadful outburst of which cannot be arrested, my heart as it were forgetting its own sorrows is indescribably bewildered

Vasanti —(*to herself*) The king has fallen in a painful state I will therefore divert him (*Aloud*) Let my lord honour these parts of Janasthana long familiar to him by looking at them

Rāma —Just as you say (*with these words he rises and walks about*).

Sita —I believe that the devices which my dear friend hinks of to relieve his pain will only inflame it

Vasanti —(*pathetically*) Sire, Sire, (**Verse 37**) thou wast in this very bower of creepers, having thy eye directed towards her path, when she tarried long on a sand bank of the Godavarī, having her attention attracted by the swans when she was returning seeing you very much vexed she made hrough fear a graceful suppliant folding of the hands like the bud of a lotus

Sitā —Thou art cruel, friend Vasantī, thou art cruel, in that thou dost again and again afflict me, wretched woman and my noble lord by shaking the arrows of grief buried in the centre of the heart.

Râma —Relentless Janaki! Thou seemest to be seen here and there but thou dost not take pity upon me (**Verse 38**) Alas queen my heart is bursting, the frame of my body is falling asunder I think the world to be a void, I burn within with thick flames my helpless soul sinks and is, as it were engulfed in pitchy darkness and distraction paralyses me from all sides, wretched man that I am, what shall I do! (*swoons away*)

Sita —Alas alas my lord has swooned again

Vasanti —My lord Take comfort take comfort

Sita —Alas my noble lord cursed am I, since there comes over you on account of me a change of condition, which is terrible on account of your life being put again and again in danger—you who are the support of the welfare of the whole world (*so saying swoons*)

Tamasa —Dear child Take comfort, take comfort. The touch of thy hand alone will again be a means of reviving dear Rama.

Vasanti —What does he not even now recover! Ah! dear friend Sita Where art thou? Cause the lord of the life to recover

(*Sita hurriedly approaches Rama and touches him on the heart and forehead*).

Vasanti —O joy! dear Rama has revived.

Râma —(**Verse 39**) This touch besmearing as if with ambrosial unguents the internal and also the external elements of my body, though it brings me back to life suddenly, diffuses through my frame another numbness, as it were, from joy (*with his eyes closed from delight*) Friend Vasanti, thou art fortunate

Vasanti —In what respect, my lord?

Rama —Friend, what else? Janaki is again with me!

Vasanti —Oh, my lord Rama! where is she?

Rama —(*shows that he feels the pleasure of her touch*). Look surely here she is just in front of thee

Vasanti —My lord! when I, unfortunate one, am already consumed by grief for my dear friend, why dost thou add fresh fuel to the flame by this wild talk terrible even to the piercing of my vitals.

Sita —I wish to withdraw, but this my hand, fastened as

if with adamantine cement, has become full of perspiration, helplessly paralysed, and trembles as if utterly powerless, on account of the touch of my noble lord which, owing to his enduring affection, is cool and refreshing to me, which quickly assuages my long and terrible sorrow

Rama —Friend! How can you speak of wild talk! (**Verse 40** first half) That hand which, wearing bracelets, was long ago taken by me in the marriage ceremony, which was familiar with (*i.e.* possessed the same qualities as) the rays of the moon cool as ambrosia.

Sita —My noble lord! thou art now the same.

Rama —(latter half of **Verse 40**) That very same hand of hers, beautiful on account of its resemblance to snow-flakes and like a tender *lavali* shoot, has again been obtained by me. (*With these words he seizes it.*)

Sita —Alas alas! charmed by the touch of my lord I have surely committed a blunder

Rama —Friend Vasanti! Having my senses fascinated (paralysed) with joy I am not master of myself on account of excitement Therefore do you hold her for a moment.

Vasanti —Alas This is simply madness.

(*Sita quickly snatches away her hand and withdraws.*)

Rama —Alas alas! what a blunder! (**Verse 41**). That leaf like hand numbed, perspiring and trembling, has suddenly slipped away from mine that is numbed, moist and trembling

Sita —Alas! Alas! with eyes at one time wandering, at another fixed, at one time dazed, at another wildly rolling, he is not yet able to compose himself.

Tamasa —(*Looking at Sita with affection, admiration and smile*) (**Verse 42**) My dear child, with her limbs perspiring having the hair erect, and quivering, has become, through the delight caused by the touch of her beloved, like the branch of a Kadamba tree agitated by the wind, and washed by recent showers, with its buds just appearing

Sita —(*To herself*) Ah! having thus lost control over my heart I am ashamed in the presence of revered Tamasā, what indeed will be her thoughts to behold this repudiation and yet such an affection on my part?

Rāma —(*Looking in every direction*) What is she not here? Oh cruel Sītā!

Sita —Indeed I am cruel in that seeing thee in this state I yet remain alive

Rama.—Oh queen ! where art thou? Take pity on me Thou oughtest not to abandon me in this plight.

Sita —Ah, my noble lord This seems to be the reverse (of the truth).

Vasanti —My lord, be calm By means of thy own transcendental firmness steady thy soul, that is gone to excess (in its sorrow) Whence could my dear friend be here?

Rama —Evidently she is not here otherwise how could even Vasanti not see her! I wonder whether it can be a dream But then I have not slept. How, indeed could Rama sleep Undoubtedly, it must be that almighty spirit of delusion due to my brooding (over her image) that repeatedly haunts me

Sita —It is I, cruel woman that have deluded my noble lord

Vasanti —My lord, look, look (**Verse 43**) Here is the car of black iron belonging to Ravana broken by Jatayu, and in front of thee are the asses with mouths like those of goblins of which the skeletons alone remain, it was from this place that the enemy having cleft with his sword the roots of Jatayu's wings rose up into the sky carrying Sita trembling (with wrath) thus resembling a cloud in which the lightning flashes

Sita —(*in terror*) My noble lord father Jatayu is being slain and I am being carried off, therefore help

Rama —(*Rising with emotion*) Ha! villain, that robbest me of Sita and Jatayu's life, whither art thou going?

Vasanti —Oh king, meteor of destruction to the race of the Rakshasas! Hast thou even now an object of wrath left?

Sita —Alas! I also have become distracted.

Rama —Quite strange is my present change of condition (**Verse 44**) That former separation from the fair eyed one (Sita), which produced in the world the sensation of astonishment by means of the combats of brave warriors in which there were constant incidents causing diversion, assuredly ended in the slaughter of my enemies through the existence of remedies, but how is this present never-ending irremediable separation to be borne without complaining?

Sitā —Never ending! Alas! wretched woman that I am, I am undone

Rama —Oh misfortune! (Verse 45) In what place art thou, my dearest, where even the alliance of the monkey chief is of no avail to me where the strength of the apes is fruitless, fruitless too is the wisdom of Jambavat, where even the son of the wind cannot have access, and even Nala, the son of Visvakarman, cannot make a path, whither even the arrows of Lakshmana cannot penetrate?

Sita —I am made to esteem very highly that former separation (at the present moment)

Rama —Friend Vāsanti! the sight of Rama is now simply painful to his friends How long shall I keep you weeping? Give me leave now to depart

Sitā —(*with emotion and bewilderment embracing Tamasa*) Revered Tamasa, my lord is now departing (*she swoons*)

Tamasa —Dear child! Take comfort, take comfort We also must go to the feet of Bhagirathi to perform the auspicious ceremony of the birthday rites of the long lived ones, Kus'a and Lava

Sitā —Revered lady, be pleased Let me behold, even for a moment, the person whose sight it is not easy to obtain

Rāma —I have now an associate in the performance of the As'vamedha

Sitā —(*with agitation*) Who, my noble lord?

Rama —A gold image of Sita

Sitā —(*Breathing a sigh of relief with tears*) Thou art now indeed my noble lord, my lord has now plucked out the dart of the shame of my repudiation.

Rāma —Let me now comfort my tear bedewed eye by looking at that

Sitā —Blessed is she (the image) that is highly esteemed by my noble lord and that by pleasing my lord has become the pillar of the world's hope

Tamasa —(*embracing her with smiles and tears of affection*) Oh my dear child in speaking thus thou praisest thyself

Sita —(*hanging her face down with a bashful expression—aside*) I am laughed at by the revered Tamasa.

Vasanti —This meeting is a great favour to me But is

for thy going let it be so ordered as to prevent any neglect of duty

Rama —Vasanti has now become unfavourable (to me)

Tamasa —My child, come, we must go

Sita —(*sorrowfully*) Let us do so

Tamasa —But how canst thou go, (**Verse 46**) the contact of whose eye, lengthened with longing as it were and rivetted on thy beloved, can be checked only with heart rending efforts

Sita —my repeated bow to the lotus-feet of my noble lord, a sight of which is only procured by extraordinary merit (*She swoons away*)

Tamasa —Dear child Take comfort, take comfort

Sita —(*Coming to herself*) How long can one expect to behold the full moon through an opening in the clouds?

Tamasa —Oh wonderful is the chain of events (arrangement of incidents) (**Verse 47**) The pathetic sentiment, though one in itself, being modified by various occasions, seems to assume different forms as it were, as water assumes the various modifications of eddies, bubbles, and waves and it is all, neverthele , but water only

Rama —O prince of balloons, come here

(*All rise*)

Tamasa and Vasanti —(*To Sita and Rama respectively*) (**Verse 48**) May the earth and the river of the gods together with such divinities like ourselves and that great preceptor, the originator of metres, and the sage Vasishtha, too, accompanied by *Arundhati* bestow upon you blessings tending to great future prosperity

(*Exeunt all*)

Act IV.

(*Enter two ascetic boys*)

First —Saudhataki! observe the delightful appearance which the revered Valmiki's hermitage presents to-day on account of the elaborate preparations made for the guests who are assembled here in large numbers. For, (**Verse 1**) the deer belonging to the hermitage drinks to his fill of the warm and sweet scum of the boiled wild rice that remains over and above what has been consumed by his beloved doe that has

recently brought forth young ones, and the fragrance of the cooking of vegetables mixed with the fruit of the jujube is diffused abroad slightly blended with the spreading odour of cooked rice mixed with ghee.

Saudhātaki —Welcome are the gray bearded folks of various descriptions who have been the cause of this holiday

First —(*Laughing*) Your reason for showing respect for the elders is a peculiar one indeed!

Saudhataki —O Dāndayana what is the name of the guest that has come to day bringing with him a great company of old folks?

Dāndayana —A truce to your joking! The fact is, it is the revered Vasishtha who has to day arrived from the hermitage of Rshyasinga conducting the wives of the great king Dasaratha with Arundhati at their head Then why do you chatter in this wild way?

Saudhātaki —Ah! Vasishtha?

Dānda. —Certainly

Saudha —I however thought he was a tiger or a wolf

Danda —How so? what do you mean?

Saudha —Why, the moment he arrived he greedily feasted upon that poor tawny calf

Dandāyana —In acceptance of the holy text—the *Madhuparka* should be accompanied with a dish of fleshmeat—householders offer a heifer a big bull or a goat to a S rotriya coming as a guest And the writers of holy law enjoin this as a duty

Saudhataki —Oh you are caught.

Dand —How so?

Saudha —For, when the worshipful Vasishtha arrived the heifer was slaughtered But to-day when the royal sage Janaka came the revered Vālmiki offered *the Madhuparka* with simple curds and honey, while he let off the heifer

Dandayana —The holy sages prescribe this mode of reception only in the case of those who have not abstained *from* flesh, but the revered Janaka has abstained from flesh.

Saudha —For what reason?

Danda —The moment he heard the sad calamity that befell Sitā, he took to the life of an anchorite and it is some years since he has been practising religious austerities in the penance grove of Chandradvipa.

Sandhâtaki —Why then has he come here?

Dânda —To see the revered Valmiki, his old and intimate friend.

Sandhâ —Has he had an interview with his relations today or not?

Dânda —It was only just now that the revered Vasishtha sent the venerable Arundhatî to Kausalyâ to say 'thou must come in person and see the king of Videha

Sandhâ —Just as these old folks are met together, let us likewise meet the boys and celebrate by playing the festive occasion of a holiday Where then is Janaka? (*They walk about*)

Dânda —Here is that aged royal sage Janaka, an expounder of Brahma who having paid his respects to Vâlmiki and Vasishtha now takes up his seat at the root of the tree outside the hermitage who (**Verse 2**) indeed is tormented by grief for Sîtâ ever clinging to his heart, like an old tree with fire spreading within (*Exeunt both*).

End of mixed Vishkambhaka.

[*Then enters Janaka*]

Janaka —(**Verse 3**) The grief produced by that great calamity, inflicted upon my child, which was sharp, heart-wounding and painful does not cease, but being poignant and continually felt, and as if ever fresh though of long standing, still grinds through my vitals like a saw What a hard fate! My wretched body, though its essential elements are dried up by old age, by overbearing grief and again by frequent penances as Paraka, Sântapana and others, and thus deprived of its support, does not fall dead, and the Rishis think those sunless worlds called Andhatamisra are allotted to those who slay themselves. The terrible agony of my grief, which is as it were fresh even after many years and the vividness of which is brought out by continual brooding, does not cease. Oh! dear Sîtâ, sprung from sacrificial ground, such is the lot of thy birth that has developed itself, that on account of shame I cannot even weep freely Alas! my daughter! (**Verse 4**) I remember thy lotus like face as a child, prone to capricious smiles and tears, in which glittered the points of some soft bud like teeth, the sweet prattle of which was faltering and senseless. O revered Earth, you are very hard

hearted, indeed!* (Verse 5) Why did you bear, O cruel one, the destruction in that manner of that daughter of yours whose greatness you the fire, the sages, Vasishtha's wife and Ganga, nay even the divine sun, the progenitor of Raghu's race himself, knew, whom you brought forth as the goddess of speech did learning and who herself was of divine rank like any of the preceding?

(*Behind the curtain*) This way, this way, your exalted ladyship and great queen

Janaka—(*Looking*) Ha! the revered Arundhati, with Grshti showing her the way (*rising up*) But whom could he mean by great queen? (*observing*) Ah, ah! How is it that she is my dear friend Kausalyā, the lawfully wedded wife of the great king Das aratha? Who could believe that it was she? (Verse 6) She was in the house of Dasaratha like the goddess of prosperity Or rather she was the goddess of prosperity herself, what need of the particle of comparison? Alas! that very lady has become as it were a changed being by the power of fate, a strange being of grief all compact, alas! the reverse of destiny! (Verse 7) The sight of that very person, who was formerly an embodied feast to my eyes, has now become intolerable like brine to a wound

(Then enter Arundhati, Kausalyā and Chamberlain)

Arundhati—I tell thee the command of the spiritual guide of thy family addressed to thee was this—thou must come in person and see Videha's king—it was for this reason that I was sent, then why this great hesitation at every step?

Kanchuki—Queen! fortify thyself I request thee to comply with the injunction of the revered Vasishtha

Kausalya—The necessity of beholding the lord of Mithila at such a time makes all my sorrows break out again at once I cannot compose my heart, the main roots of which are cracking.

Arundhati—What doubt is there about this? (Verse 8) The sorrows of mortals, produced by separation from relations, though continually felt, become at the sight of some very dear person intolerable, and surge around us as if with a thousand streams

*In the text this sentence has by oversight been printed above verse 4 instead of below it.

Kausalya —How can I show my face in the presence of that royal sage her father after what has happened to my dear daughter in law?

Arundhati —(Verse 9) Here is thy estimable relation, the chief of the house of Janaka to whom the saint Yajnavalkya expounded the whole knowledge of Brahma.

Kausalya —Here is that royal saint, the father of my dear daughter in law, the delight of the heart of the great king (Das aratha) Alas ! alas I am made to remember those days which were charming on account of the absence of dejection O Destiny ! All that is no more

Janaka —(*approaching*) Revered Arundhati, Janaka of Videha whose banner is the plough bows to you. (Verse 10) With head resting on the ground I honour thee by whom thy husband though a storehouse of holy light, though certainly greatest even among the great sages of old, considers himself purified, thee who art the cause of welfare to to the three worlds, who art to be worshipped by the whole earth like the goddess of the dawn

Arundhati.—May the supreme Light shine upon thee ! May the god that bla es and stands beyond the reach of darkness purify thee !

Janaka —Worthy Grishti is that mother of the king who protects his subjects, all right ?

Kanchuki —(*To himself*) We are cruelly and unre servedly reproached (*Aloud*) Royal saint ! Thou oughtest not to inflict fresh sorrow, as thou dost by this anger, upon the queen, who is already very sorrowful, and has long lost the sight of the moon face of dear Rama. It was surely some lamentable misfortune of dear Rama also. For hearing that some dreadful slander was spreading everywhere among the citizens and the country folk, who, being mean minded, would not believe in the purification by fire, his Majesty committed that piece of cruelty

Janaka —(*angrily*) Ha ! who indeed is this so-called fire *that he should presume to purify my daughter? Alas ! After* we have been insulted by Rama, we are again insulted by persons talking in this way

Arundhati —(*Sighing*) Even so ! To mention fire in connection with my darling is derogatory The word Sita speaks enough. Alas, daughter ! (Verse 11) As for thy standing

to me in the relation of pupil, let that be as it is, in any case the excellence of *thy purity strengthens my adoration* for you, whether childhood or womanhood be thine, surely thou art to be worshipped by the worlds, in virtuous beings virtues are the object of reverence, not sex nor age

Kausalya —Alas! my woes burst forth (*faints*)

Janaka —Alas! what is this?

Arundhati —Royal sage, what else could it be? (**Verse 12**) *That king, that happiness, those children, and those* days,—all this was recalled to her mind on beholding thee, her friend and then in the hour of that terrible reverse of condition thy friend lost her senses, for the minds of matrons are soft as a flower

Janaka —Alas! alas! truly I have become cruel in every way, since I do not receive affectionately the beloved *wife of my dear friend, seen after a long time.* (**Verse 13**) He was a worthy relation, he was a dear friend, he was my own heart, and he was to me incarnate joy, and the whole object of my life, body and life and whatever is dearer than these—what was not the beloved and august king Dasaratha to me? Alas! this is that very Kausalya, (**Verse 14**) Whatever great offence she or her lord had committed in private I became separately the person to be blamed by husband and wife afterwards it depended upon me whether they should be reconciled or continue to be angry, but enough, why should I call to mind what overcomes and consumes my heart?

Arundhati —Alas! Her heart has *become motionless* on account of her breath being long suspended

Janaka —Oh dear friend! (*besprinkles her with the water in his gourd*)

Kanchuki —(**Verse 15**) Wonderful! Fortune, having first shown like an agreeable friend an unmixed favourableness, afterwards becoming terrible in her unexpected reverse, increases exceedingly the anguish of the mind.

Kausalya —(*Recovering*) O child Janaki, where art thou? I remember the lotus of thy beautiful face on which a pure smile used to play, the chief ornament of which was the glory due to the recent celebration of marriage. Brighten my lap once more, dear child with *your limbs lovely* like glittering moonlight. The great king would always

say—This is the daughter in law of our mighty ancestors of the race of Raghu but as Janaka's daughter she is only a daughter to us.

Kanchuki —It was as the queen says (**Verse 16**) Although the king had five children the foe of Subáhu was especially dear to him and although he had four daughters-in law Sítá was as dear to him as his own daughter Sántá.

Janaka —Oh my dear friend great king Dasaratha! Thus thou art in every way dear to my heart how can I forget thee? (**Verse 17**) Ordinarily the parents of the girl honour the near relations of their son in law in our connection that was inverted thou didst strive to please me, thou being such hast been snatched away by Death, and Sítá) also the cause of our connection, but curses on this my life, a sinner in this horrible hell of a world

Kausalyá —Daughter Sítá what am I to do? This cursed *life firmly abiding firm and fastened with adamantine* cement does not leave me wretched woman that I am

Arundhatí —Take comfort, princess occasionally one must even desist from tears moreover don't you remember what your family preceptor said at the hermitage of Rish yasringa that what was fated to happen took place but that it would end in good?

Kausalyá —How can I expect such a thing, all whose hopes are past fulfilment?

Arundhatí —Then what dost thou think, princess? Do you think that it was a false utterance? Surely it will come to pass, thou oughtest not indeed to think otherwise, noble matron of the Kshatriya race. (**Verse 18**) Let there be no doubt with respect to the utterance of Bráhmanis to whom the supreme light is revealed, for an excellent fortune waits upon their word, they speak not an ineffectual speech

(*A great noise behind the scenes All listen.*)

Janaka —Oh! to-day being a holiday in honour of guests, it is the noise of boys engaged in unrestrained sport.

Kausalyá —Indeed, childhood is the time when joy is easily attained (*observing*) Ha! who is this in their midst that refreshes my eyes with proud limbs, beautiful and soft, adorned with grace like that of dear Ráma when young?

Arundhatí —(*with tears of joy, to herself*) This is that secret like ambrosia to my ears communicated to me by

Gangā, but I do not know which of the two, Kusa and Lava, this youth is. (*Aloud*) (Verse 19) Who is this that being seen suddenly produces on my eyes the effect of ambrosial collyrium, dark and soft like the leaf of the lotus, decorated with the lock (of hair on his head), of noble beauty, adorning as it were with his grace the crowd of boys, as if he were that darling of mine, the joy of the house of Raghu, again become a child?

Kanchuki.—This boy must surely be some Kshatriya in the condition of a religious student, I think.

Janaka.—So he is, for—(Verse 20) on his back he carries two quivers, one on each side, the heron feathers of the arrows in which are kissed by his hair, his breast streaked with the purifying mark of slight ashes, has on it the skin of the deer, his lower garment dyed with red madder is held fast by a girdle of Murva grass, and in his hand he has a bow with a rosary and also a *Pippala* staff.

Revered Arundhati! What dost thou surmise? Whence does this boy come?

Arundhati.—We have come only to-day.

Janaka.—Worthy Grishti! I feel exceedingly curious. Therefore go and ask the revered Valmiki himself and say to the boy "certain old people here wish to see thee."

Kanchuki.—As your Majesty commands (*Exit*)

Kausalya.—What say ye? Will he come when called in this way?

Janaka.—How can good manners be wanting in one of such a noble form?

Kausalya.—(*observing*) How is this? That dear youth, after listening with modesty to the speech of Grishti and dismissing the hermit boys, is coming towards us.

Janaka.—(*observing him for a long time*). Ha! this is strange! (Verse 21) There is an excess of great qualities in him softened by modesty, youth and candour, capable of being discerned by the wise, but not by the unwise. This (excess of qualities) carries away my mind though dulled by stupor as a very small piece of lode-stone attracts a mass of iron.

Lava.—(*entering*) How shall I address my salutation to these persons whose names, rank and family I do not know, although they command my respect? (*Thinking*) This mode

of salutation is unobjectionable, as the elders say. (*Approaches respectfully*) Lava thus bows to you in succession.

Arundhati and Janaka.—Blessed boy, may you live long!

Kausalyā.—Dear child, live long!

Arundhati.—Come here, dear boy (*Seating Lava on her lap, to herself*) Happily, not only has my lap, but also the cherished desire of my heart been fulfilled after a long time.

Kausalyā.—Dear child! Come here too. (*taking him on her lap*) Oh! not only by his bodily frame which is dark and shining like a half-opened blue lotus, but also by his voice which is very deep like the cry of swans whose throats are astringent with (devouring) the filaments of lotuses does he resemble Rāma, the touch of the boy's body, soft like the fully developed interior of a lotus, is like the touch of Rāma's. My child! let my look at thy lotus-like face. (*raising his chin, observing it closely, with tears and feeling*) Royal saint! dost thou not see? When closely examined his face resembles the moon-like face of my dear daughter-in-law.

Janaka.—I see, my friend, I see.

Kausalyā.—Alas, my heart that is as if distracted prattles something strange with reference to the boy.

Janaka.—(Verse 22) In this boy are manifested, as it were perfectly mirrored, all the very form, all the very grace of my daughter and of the chief of the house of Raghu, there is the same voice, the same natural modesty, and the same auspicious majesty. Ah destiny! why does my mind run wavering in delusive paths?

Kausalyā.—Dear child! hast thou a mother? or rememberest thou thy father?

Lava.—No, no.

Kausalyā.—Then whose son art thou?

Lava.—Of the revered Vālmīki.

Kausalyā.—Oh my darling! say what is fit to be said.

Lava.—This is all I know.

(*A voice behind the Scenes*).

Hear! hear! soldiers! Truly, this prince Chandraketu commands that no one is to trespass on the neighbourhood of the hermitage.

Arun and Jan. —Ha! ha! That dear Chandraketu is to be seen to-day coming as he does on the occasion of guarding the sacrificial horse, is surely a happy day.

Kausalyā. —'The son of dear Lakshmana commands,' such are the words I hear—charming like drops of nectar

Lava. —Noble Sir! who is this man named Chandraketu?

Janaka. —Thou knowest Rama and Lakshmana, the sons of Dasaratha?

Lava. —They are the heroes of the poem called Rāmayana.

Janaka. —Just so

Lava. —How then can I not know them?

Janaka. —Chandraketu is the son of that Lakshmana

Lava. —Son of Ūrmilā then and the grandson of the royal sage king of Mithila

Arund. —(*Smiling*) Oh! the boy has shown a great knowledge of the poem

Janaka. —(*Reflecting*) If you are so conversant with that history, then answer me this question What are the names of the children of these sons of Dasaratha and from what wives they were severally born?

Lava. —This part of the poem has not been heard before by me or by any one else

Janaka. —What? has it not been composed by the bard?

Lava. —It has been composed, but not published However a certain portion of it has been arranged in a different form, full of sentiments and rendered fit for dramatic representation, and after writing it with his own hand, the revered sage has sent it to the sage Bharata, the author of the aphoristic work on dramaturgy

Janaka. —With what object?

Lava. —That revered sage Bharata will cause it to be acted by the Apsarases.

Janaka. —All this sounds extremely wonderful.

Lava. —Moreover the revered Vālmīki has been exceedingly careful in this matter That manuscript was sent to the hermitage of Bharata with some pupils and my brother was despatched, bow in hand, as their escort to ward off any possible danger

Kausalyā. —My dear child! hast thou a brother too?

Lava —I have, the noble Kusa is his name

Kausalya.—By the word 'noble thou meanest to say he is the elder-

Lava —Even so, he is indeed my elder by order of birth.

Janaka —What, are you twins?

Lava —Quite so

Janaka.—Child, tell me to what point has the composition of the poem been brought bown?

Lava —After the king distracted by the lying calumny of the people had banished Sita the queen sprung from sacrificial ground, Lakshmana, having left her alone in the wood with the pains of child birth approaching, returned—here the story stops.

Kausalya.—Oh! my dear child with beautiful moon like face! I wonder what crowning termination of the cruel sport of fate befell thy flower body when thou wast left alone in the wood.

Janaka —Alas, my child! (Verse 23) Having experienced that insult and the dreadful forest, and that pain produced by the hour of child birth, when the hosts of eaters of raw flesh were encompassing thee about, thou must surely have repeatedly thought of me as a protector in this fear.

Lava —(To Arund.) Noble lady! who are these?

Arund —This is Kausalya, this is Janaka. (*Lava surveys with great respect and sorrowful interest*)

Janaka.—Oh! the wickedness of the citizens! Oh! the precipitate action of king Rama! (Verse 24, first half) While I brood unceasingly over this terrible thunderstroke of calamity, it seems to me the time has come for my wrath to blaze forth either with curse or bow

Kausalya.—(*With dismay and trembling*) Revered lady, help! help! appease the incensed royel sage

Lava —(Verse 25) Such is mostly the state of mind of the spirited that have received an insult

Arund —King! Rama is your son, and the poor subjects are to be protected

Janaka —(Verse 24—the latter half) But in Rama's case, peace to these both, for he is my treasure in the form of a son, the citizens are chiefly compoed of Brahmanas, children, old and decrepit persons and women.

Boys —(*entering in a state of excitement*) Friend, we have heard of a certain creature which they call a horse in the country and we have seen the beast to-day with our own eyes

Lava —They speak of the 'horse" in treatises on animals and warfare, tell me then how it looks.

Boys —Listen. (Verse 26) Behind he carries a flowing tail, and that he waves continually, he has a long neck, his hoofs are full four in number, he eats grass, he sheds lumps of dung of the size of a mango, but what is the use of description? He is going far off, come, come, let us go after him (They drag him by his deer skin and his hands)

Lava —(*With a face expressing interest, consciousness of offending and modesty*) Noble people, look, I am carried off by these boys (*he runs about quickly*)

Arund. and Jana. —Satiate thy curiosity, dear child

Kausalya —I as well you feel gratified by the speech and form of one who has the forest in him Revered lady, when I do not behold him, I feel as if I were robbed, therefore let us advance and follow with our eyes for a time that boy of long life, as he runs.

Arun. —How canst thou keep in sight that active fellow who must have gone a great distance by this time?

Kanchuki —(*Entering*) The revered Valmiki saith—"In due time you will know all this."

Janaka —This is of very grave import Revered Arundhati, friend Kausalya, worthy Grishti! We will ourselves go and see the revered Vālmiki (*exeunt all the old people*).

Boys (*entering*)—Let our friend look at the wonderful sight.

Lava —I see and understand Surely this is a sacrificial horse

Boys —How do you know that?

Lava —Surely, you fools you must have read the section devoted to it Do you not see? 'For such a horse there are guards armed with corslet, staves and quivers one hundred of each sort" This force is evidently composed of soldiers so armed. If you do not believe all this go and ask

Boys —Ho! Ho! For what reason does this horse roam about guarded?

Lava —(*Wistfully to himself*) Oh! As'vamedha is indeed the mighty test of the superiority of world subduing Kshatriyas—that casts reproach upon all the rest of the warrior tribe

(*Behind the Scenes*).

(Verse 27) This horse is the banner or rather the proclamation of valour of the only hero of the seven worlds, the foe of the race of the ten headed Ravana.

Lava —(*With pride*) Ah! how irritating the words are!

Boys —What say ye? The prince is clever indeed!

Lava —Ho ho! Is then the world void of Kshatriyas that proclamations are made in such a style?

(*Behind the Scenes*)

You, sir! whence can there be Kshatriyas as compared to the great king?

Lava —Fie upon you impudent babblers! **(Verse 28)** If they (Kshatriyas) are, they do exist, but what means this threatening proclamation to-day? Why utter these words? Here I carry off that (boasted) banner of yours. Ho! you boys, surround the horse and drive it with clods of earth. Let the poor thing graze among the deer

(*Enter a man full of indignant pride*)

Man —Curses on thy thoughtlessness! what didst thou say? Surely the lines of very fierce soldiers will not put up with an insolent speech even from a boy Prince Chandraketu is difficult to be subdued, so run quickly along yonder thicket of trees before the prince who has his mind occupied with the delight of beholding this wonderful wood advances.

Boys —Prince, enough of this horse! the lines of soldiers with flashing weapons threaten the prince, and the hermitage is far hence, therefore let us flee with the leaps of deer

Lava —(*Smiling*) What, are the weapons really flashing? (*Poising his bow*) **(Verse 29)** Let this bow, lapping with the tongue of its string its broad tooth like points, emitting forth a terrible hoarse roar, enlarge its maw, imitating the yawning of the machine-like jaws of death grinning when busy in swallowing (the world)

(*All walk round in proper order and depart*).

End of Act IV.

Act V.

(Behind the Scenes) Ho soldiers! Succour has come to us! succour has come (Verse 1) Surely here is Chandraketu advancing, having heard the noise of our fight, in a chariot drawn by swift horses, which are galloping being furiously urged on by Sumantra, having his bannerpole of *kovidara* wood violently shaking on account of the uneven ground *(Enter in a chariot driven by Sumantra, Chandraketu, bow in hand and with a feeling of joy and hurry mingled with wonder)*

Chandra —Worthy Sumantra, see, see (Verse 2) Here is the hero boy of unknown lineage, having his lovely face flushed with slight anger, having his five locks dancing up and down, that showers in the front of battle a rain of arrows upon my troops with his bow, the tips of which continually twang with the string Wonderful! Wonderful! (Verse 3). The hermit-boy, being single handed, resembling a new and unknown *scion of the house of Raghu, excites my admiration,* whose arrows flame by thousands on all sides among the dense array of soldiers, arrows—which cleave with a terrible clash the temple joints of the elephants

Sumantra —Long lived one! (Verse 4) Having beheld the boy exceeding in might gods and demons and possessing also a form similar (to Rama), I call to mind Rama when he had taken in hand his bow to destroy the foes of Visvamitra's sacrifice

Chandraketu —But my heart is ashamed because many direct their efforts against him alone (Verse 5) For this boy alone is surrounded by my solders, the broad palms of whose hands are full of multitudes of weapons fiercely flashing with excessive pride, whose chariots ring with tinkling golden bells, who are tumultuous with elephants resembling clouds and raining down showers of rut.

Sumantra —Dear boy! what could these soldiers do against him if they were united? Much more (are they helpless) when scattered.

Chandraketu —Worthy sir, make haste, for this warrior has begun to make a great havoc among our dependents For, (Verse 6) the hero, amplifying the noise of his bow string, which gives pain to the ears of the herds of elephants that

roar in the mountain bowers, that (noise) is swollen by the loud beating of drums, makes, with the heaps of heads and trunks which are still struggling and terrible, the earth as if strewn with the remnants of food rejected by the wide mouth of death sated with slaughter.

Sumantra.—(*To himself*) How can I allow dear Chandraketu to engage in single combat with such a warrior? (*Thinking*) But I have grown old in Raghu's line and now that the fight is impending, what way is there?

Chandraketu.—(*with astonishment, shame and excitement*) Alas my troops have retired on every side!

Sumantra.—(*Driving forth the chariot*) Prince of long life! that hero is within your call.

Chandraketu.—(*Forgetfully*) Noble sir, what name did the heralds proclaim as his?

Sumantra.—Lava.

Chandraketu.—(**Verse 7**). Ho! great-armed Lava, what hast thou to do with these soldiers! Here I am, attack me, let fire be quenched in fire.

Sumantra.—Prince! look, look! (**Verse 8**) Being summoned by thee, this youthful hero turns back from the slaughter of the army, as a haughty lion's whelp on hearing the roar of clouds from destroying the ranks of elephants.

(*Then enters Lava with steady and haughty strides*)

Lava.—Bravo, prince, bravo! Truly thou art a descendant of Ikshvâku, therefore I shall just come (to meet you).

(*A great noise behind the curtain*)

Lava.—(*Turning back proudly*) What! do these leaders of the army though defeated return eager for battle, and now attack me. Curse on the wretches! (**Verse 9**) Let this great, confused and wanton roar rising on every side like the flood of the sea agitated by the wind of the day of doom be swallowed by the accumulated flame of my fierce anger, which is like the submarine fire from the mouth of the Vadava stirred by dashing against mountains. (*He walks about quickly*).

Chandraketu.—O! youth! (**Verse 10**) Thou art dear to me even from thy wonderful eminence of virtue, therefore thou art my friend, whatever is mine is thine also, then why dost thou deal carnage among thy own dependants? Surely I Chandraketu am the only touch-stone of thy pride (of valour).

Lava —(*Turning round with joyful excitment*) ... speech of the ... hen what have

(*A fresh tumult behind the scenes*)

Lava —(*with anger and disgust*) Alas, alas! I am annoyed by these men again and again impeding my meeting with the hero (*He advances towards them*)

Chandraketu —Worthy sir! behold this sight worthy to be beheld (**Verse 11**) This hero, having his eye fixed on me with pride mingled with curiosity, having his bow raised aloft, being followed by my army, resembles a cloud that bears the bow of Indra, driven to and fro by a violent wind in two (opposite) directions.

Sumantra —The prince only is able to see him, but I am simply overpowered with amazement

Chandraketu —O princes! (**Verse 12**) Shame to you and shame to me, that you have thus engaged in battle treating him your equal, you innumerable, mounted on elephants, horses and cars, against this one foot soldier, you sheethed in mail against one wearing the holy deer skin as a garment, you mature in age against one whose body is lovely by reason of youth

Lava —(*with pain*) What! does he even pity me! (*thinking*) Good! in order to prevent waste of time I will paralyse the hosts with the weapons of stupefaction (*Throws himself into an attitude of contemplation*)

Sumantra —Ho! how is this that the uproar of our army ceases all of a sudden!

Lava —I shall now see that bold one (Chandraketu)

Sumantra —(*with excitement*) Prince I think that the boy has invoked the Jrimbhaka missile.

Chandraketu —What doubt can there be as to that? (**Verse 13**) A terrible blending so to speak, of darkness and lightning afflicts (renders useless) the eye even when concentrated to behold objects, for it is first swallowed by gloom and then set free, moreover this army stands motionless as in a picture, surely it must be the weapon of stupefaction working with invincible power Wonderful! wonderful! (**Verse 14**) The heaven is overspread with stupefying weapons, black like the darkness accumulated in bowers within the bowels of hell,

the flames of which gleam with a yellow brightness like that of brass flashing when heated and which are as if the peaks of the Vindhya mountain the caverns of which are brownish with the lightning and clouds closing on them and which (peaks) are blown off by harsh and fierce winds at the time of the destruction of the world

Sumantra —But whence can he have derived the knowledge of the Jrimbhaka weapons?

Chandraketu —I suppose from the revered Valmiki.

Sumantra —It cannot be so dear prince with regard to missile and particularly with the Jrimbhaka missiles (Verse 15) These were the offspring of Kris'as'va from him they passed to Kaus'ika he handed them over to dear Rama and with him they rest now

Chandraketu —Others too, whose minds are filled with the light of *Sattva* and who are the seers of holy *mantras* see everything themselves (without being taught)

Sumantra —Prince! be on thy guard thy rival hero has returned

Two princes —(*each to the other*) Oh, how noble looking this prince is (*They behold each other with love and affection*) (Verse 16) Can it be our chance meeting can it be the excellence of his qualities, or an ancient acquaintance intimately formed in some previous life or some relationship between us two unknown by the power of fate? My heart becomes all attention on beholding him

Sumantra —Generally this is the way of living beings that one person feels an ardent affection for some other person, which worldly people call friendship of the planets and love at first sight, the wise say that love is indescribable and without any apparent cause (Verse 17) There is no preventing that liking which is causeless for that is a thread composed of affection knitting together beings internally

The two princes —(*each to the other*) (Verse 18) How am I to discharge arrows against this body, lovely like a polished fillet, on meeting which my frame through the desire of embracing it has its hair standing on end! (Verse 19) But what resource have I in dealing with one who has displayed his stern valour unless I employ weapons or what is the use of weapon of which such a man is not made the mark? What

will he say of me, if I thus turn back from the fight, though weapons are uplifted? For the warrior's code of honour, being stern in its spirit, obstructs the course of affection

Sumantra —(*Marking Lava, with tears to himself*) My heart, why dost thou become unsteady in a strange way? (Verse 20) That which was the germ of my hopes was already taken away by fate, when the creeper has been already cut down, whence can there be the advent of a flower?

Chandraketu —Venerable Sumantra, I get down from the chariot

Sumantra —And for what purpose?

Chandraketu —In the first place this hero may be honoured, secondly, worthy sir, I shall be thus observing the custom of the warrior caste properly "Men in chariots do not fight with men on foot," so say those that know the law

Sumantra —(*To himself*) Alas! I am brought into a difficult situation (Verse 21) How can one like me forbid a righteous proceeding or how can I approve an action of which rashness is the only essence?

Chandraketu —When even the elders of my family consult your worthy self, the dear friend of their father, on doubtful questions, pray why does the noble one now hesitate?

Sumantra —Long lived one, your sentiment is quite consistent with the rules of duty (Verse 22) This is the law of battle this is the everlasting code (of honour), for this is the path of heroic action of the lions of the house of Raghu

Chandraketu —The words of the noble one are most fitting (Verse 23) Thou knowest the chronicles and the legends and the treatises of law, and the custom of the house of Raghu

Sumantra —(*Embracing him with tears of affection*) (Verse 24) Dear boy! How few indeed are these days that have passed since thy dear father, the slayer of Indrajit, was born! His son also follows his heroic conduct. Fortunately the race of Dasaratha has obtained stability (by worthy representatives)

Chandraketu —(*with pain*) (Verse 25) When the eldest of Raghu's house is without an heir, how can there be true stability of our race? Reflecting on this, the three other elders of our family are tormented with grief

Sumantra —Alas! torturing to my inmost heart are these words of Chandraketu

Lava —Woe to me! My feelings are of a mixed kind. (Verse 26) As the night-lotus joys when the moon rises, so does my sight when he appears, but this arm of mine longs for battle, (arm) which is fond of my heavy bow tuneful on account of the string that resounds with a terrible twanging and that (arm) clearly reveals its awful heroic ardour

Chandraketu —(*Descends from the chariot*) Worthy sir, Chandraketu of the solar race salutes you

Sumantra —May the great primeval Boar grant thee success over thy enemy Moreover, (Verse 27) may the sun who is the father of thy race, befriend thee in fight, may Vasishtha, who is the spiritual father even of thy fathers, give thee joy mayest thou have the might of Indra and Vishnu, of Agni and the Maruts, and of Garuda and may the charm of the twang of Rama's bow string and of Lakshmana's give thee victory

Lava —Prince! Thou truly appearest exceedingly splendid when in thy chariot, enough, enough of this excessive courtesy

Chandraketu —Then let the high souled one for his part adorn another chariot

Lava —Worthy sir, cause the prince to ascend his chariot

Sumantra —Do thou also comply with the request of dear Chandraketu

Lava —What hesitation can there be in employing one's own implements! But we are dwellers in the forest unaccustomed to the management of chariots.

Sumantra —Thou knowest, my son, how to behave in accordance with pride and courtesy, if moreover, Rama bhadra, the descendant of Ikshvaku, were to behold thee such as thou art, then his heart would gush with affection

Lava —Revered sir! That royal sage is said to be a good man (*with an expression of shame*) (Verse 28) We indeed are not so badly disposed as to impede sacrifices, moreover, who in this world does not greatly respect that king on account

of his virtues? Nevertheless, that speech of the guardians of the horse did indeed stir me to wrath because it awfully insulted the whole warrior tribe

Chandraketu —(*Smiling*) Dost thou feel impatience (jealousy) even at the excess of my father's glory?

Lava —Never mind whether I feel impatience or not But I ask this question Since we hear that the king of the race of Raghu possesses self restraint—he is not himself insolent, nor does insolence spring among his subjects, how comes it that his men utter speech fit only for Rakshasas? **(Verse 29)** The sages say, " the speech of the mad and the insolent is de moniacal, that is the source of all enmities, for that is the bane of the world " In such words they blame that kind of speech, but the other kind they praise **(Verse 30)** And wise men call that same speech, which is true and agreeable, which yields the objects of desires (like milk), which banishes misfortune which produces fame, which destroys sin—the cow, the mother of prosperity

Sumantra —This boy, the pupil of Valmiki, has a pure character and speaks what is proper with a purity of speech that belongs only to sages

Lava —But as to thy question, Oh Chandraketu—dost thou feel impatience at the excess of my father's glory—I have this to ask are the virtues of the warrior caste restricted in their manifestation to one individual?

Sumantra —Thou dost not know the king of the race of Ikshvaku which makes you say so Therefore cease from asserting too much **(Verse 31)** Thou hast certainly dis played thy courage by the slaughter of the soldiers But thou oughtest not to persist in the case of the subduer of Jamadagnya

Lava —(*with a laugh*) Worthy Sir! what cause for boast ing is there in this that the king is the subduer of Jāmadagnya? **(Verse 32)** Since it is a well known fact that in speech consists the might of Brāhmanas, as to the might of the two arms—that belongs to Kshatriyas, Jāmadagnya who took weapons in hand was a Brāhmana, what praise to that king for subduing him?

Chandraketu —(*with an air of agitation*) Worthy Sir! have done with this exchange of words **(Verse 33)** This

now is a new and wonderful incarnation of manliness, in whose eyes even the revered son of Bhrigu is no hero and who does not know the holy actions of my father, on account of which the ample boon of security was obtained by the seven worlds.

Lava.—Why who does not know the exploits and the greatness of the lord of Raghu's race? It indeed something might be said—but I suppress it. (Verse 34) Those old men are people whose deeds are not to be criticized, let them be. Why describe them? For, they whose glory is undiminished even by the slaughter of the wife of Sunda are the great ones in the world. And those three steps which were taken in the battle with Khara though not quite in retreat and his skill in subduing the son of Indra—on that head also people are well informed.

Chandraketu.—Oh thou that hast broken through all bounds of decorum in reproaching my father, in truth thou boastest over much.

Lava.—Ha! he frowns even at us.

Sumantra.—Their anger has blazed forth. For, (Verse 35) tremor produced by intense feeling agitates their knots of hair fastened up on their head, their eyes which are naturally a little red like a leaf of the pink lotus, spontaneously assume a fiery glow, their faces, on account of the knitting of their eye-brows suddenly dancing, wear the beauty of the moon with its spots made prominent, or of a lotus over which bees are hovering.

The Princes.—Then let us go to a spot suitable for fighting.

[Exeunt all]

Act VI.

(Enter a pair of resplendent Vidyadharas in an aerial vehicle).

Vidya.—Ha! the valorous deeds of these two princes of the race of the sun who have suddenly engaged in a terrible combat, having the spirit of their warrior-caste kindled to a flame—deeds that confound with amazement gods and demons! For, my beloved, behold! behold! (Verse 1) Of the warriors stretching the bow on which the bells tinkle, producing

a *gingling sound, loud resounding* on account of the end of the bow, the big string of which is twanging, and so showering arrows unceasingly, the marvellous combat goes on terrible to the worlds (**Verse 2**) And for the manifold welfare of both the champions is sent forth, loud like that of a cloud, the booming of the celestial drum There fore let us discharge continually on both these heroes a rain of flowers the falling of which is charming on account of numerous and full blown golden lotuses, which is lovely with the honey of a multitude of tender jewel buds from the trees of the immortals

Female Vidyā —But why has the heaven in a moment become yellow as if by means of streaks of lightning suddenly flashing forth?

Vidya —What! does there indeed to-day (**Verse 3**) take place the opening of the lids of the eye of Siva set in his fore head, flashing forth with a brightness like that of the sun whirled round by the whirling of Tvashtris wheel? Ah! I perceive Chandraketu, being provoked, has employed the unrivalled weapon which is presided over by the deity of fire from which issue forth streaks of fire For at present (**Verse 4**) the multitudes of heavenly cars have indeed fled with their banners and chowries singed and rendered variegated, while fire bearing the lustre of a new kins uka flower burns this line of silken flag cloths Here has gone forth the adorable fire terrible on account of the sparks that are emitted with a sound sharp like that of the loud splitting of the fragments of the thunder bolt, and that (fire) is awful with a host of towering fierce, greedy and bright flames And vehement is its scorching heat on all sides, therefore screening my beloved with my body I will go to a distance. (*Does so*)

Female Vidyā —Happily is the heat that had only partially affected me kept off from me, whose rolling eyes are half closed from delight, by means of contact whith the body of my lord, which is cool like a necklace of pure pearls, glossy, smooth and fleshy

Vidyā —Ha! what have I done? or, (**Verse 5**) a beloved person without doing any special act drives away sorrow by the joy (he causes), for whoever has a dear friend has a possession of inestimable value.

Vidyadharī —How is this? the face of heaven is overcast with rain clouds dark like the neck of an intoxicated peacock, which are adorned with the play of streaks of lightning moving around with frequent and fitful flashes.

Vidyadhara —Ha ha this indeed is the power of the water weapon employed by prince Lava. What do I see! The fire-weapon is quenched by the meeting of thousands of rain showers continually going

Vidyadharī —It delights me It delights me

Vidyadhara Oh oh Alas alas Everything in excess is harmful for all creatures tremble, being thickly covered with darkness rendered dense by clouds hoarsely roaring, with the tumult caused by a series of violent winds of the time of universal destruction, as if they were struggling in the terrible cavernous jaws of Death opened to swallow the world at one gulp, as if they had entered the maw of Vishnu, all his senses being torpid in his *yogic* sleep at the end of the *yuga* Bravo! Chandraketu bravo! opportunely hast thou discharged the weapon of the wind, since, (Verse 6) the clouds though numerous have been dispersed somewhere by the wind, as real knowledge disperses the delusive appearances in Brahma

Vidyadharī —My lord! who now is this that, whirling round the lappet of his outer garment with hand uplifted in an agitated manner, having forbidden from afar with sweet and affectionate words the martial toil of these two princes, causes his car to descend between them?

Vidyadhara —(*observing*) This is the lord of the house of Raghu having returned from killing Sambuka (Verse 7) Having heard the calm words sent forth by the mighty hero and stopped their combat through respect for him, Lava is calmed and Chandraketu also is bending humbly May prosperity befall the king by being united to his sons! Therefore let us leave this place. (*Exeunt*)

Here ends the mixed Vishkambhaka

(Then enter Rama with Lava and Chandraketu in a suppliant posture)

Rama —(*Descending from the car Pushpaka*) (Verse 8) Oh Chandraketu, moon of the race of the sun, come quickly, and embrace me closely, let the burning even of my heart

be allayed by means of thy limbs cool like a lump of snow. *(Raising him up and embracing him with tears of affection).* Is it well with you, the wielder of celestial weapons?

Chandraketu —It is well with me now that I have fortunately come in contact with Lava, of wonderful exploits and charming presence I, therefore request that my father should look upon this warrior of straightforward valour with an equally affectionate eye as on me or even still more

Rama —(*Observing Lava*) I am glad that this friend of my child is of very dignified, lovely and auspicious appearance **(Verse 9)** He seems to be the science of arms incarnated in corporeal form to deliver the worlds, he is as if the duty of Kshatriyas having assumed a body to protect the treasure of Vedas, he is an assemblage of all the powers, or a collection of all the virtues he seems to be the aggregate of the merit of the world standing outwardly manifest before us

Lava —(*to himself*) Ha! this great man has pure majesty and appearance **(Verse 10)** He is the one great abiding place of security, affection and devotion, and the grace of supreme Duty, handsome in form Oh wonder! **(Verse 11)** My enmity has ceased, affection blended deep with bliss, springs up that haughtiness departs, I know not where, modesty makes me bend low, having seen him why am I in a moment subdued? Or rather the fact is that great men, like holy places possess an inexplicable but priceless overcoming influence

Rama —Ha! why is it that he on a sudden gives me rest from my grief and fills my heart with affection from some unknown cause? Or rather to say 'affection has regard to obvious causes is contradictory in itself **(Verse 12)** Some mysterious internal cause binds things together, and affections do not depend upon outward conditions, for the lotus expands at the rising of the sun, and the moon gem streams when the coldrayed moon rises

Lava —Chandraketu! who is this great personage?

Chandraketu —Dear friend, surely this is my revered father

Lava —Then in duty he is mine also, for thou didst call me your dear friend But there are four heroes of the story of the Rāmāyaṇa that claim this title from thee, therefore tell me something particular about him.

Chandraketu —Surely know this is the eldest of them

Lava —(*joyfully*) What! Is this the lord of the race of Raghu! Auspiciously has this happy day dawned upon me in that I have seen this king (*Looking at him modestly but with eager curiosity*) Father Lava, the pupil of Valmiki, respectfully salutes thee.

Rama —(*affectionately*) Long mayest thou live! come hither (*embracing him affectionately*) My child! away with his excessive modesty Again and again fold me in a close embrace. (**Verse 13**) Thy touch, thick, smooth, and soft like the developed middle leaf of a lotus which is full blown, delights me, being cool like the nectar of the moon and the juice of sandal wood

Lava —(*To himself*) Such disinterested affection he has for me, while I, an ignorant fellow, have taken up arms to commit hostility against this very person. (*Loudly*) *Let my* father forgive the childish folly of Lava.

Rama —What fault did my child commit!

Chandraketu—Having heard the proclamation of my father s exploits from the escort of the horse he played the hero.

Rama —Surely this is creditable to a Kshatriya. (**Verse 14**) A man of valour cannot endure that the (fame of) the valour of others should be spread abroad, such is his real character, which is not assumed because it has been so fixed by nature, if the god, the author of day, burns unceasingly with his rays, why does the fire stone vomit flames as if insulted!

Chandraketu —Intolerance also appears graceful in this great warrior alone For let my father observe, by means of the weapon of stupefaction employed by my dear friend, our armies are fixed motionless on every side

Rama —My dear Lava, let the weapon be withdrawn, and you too Chandraketu comfort the forces bewildered on account of having been paralysed

Lava —As my father bids (*He remains in meditation*)

Chandraketu—As you order (*Exit*)

Lava—Father, the missile has ceased to work.

Rama —My child these weapons which can only be employed and and withdrawn by means of secret charms are handed down by tradition. (**Verse 15**) —[Repeated *vide* p 193] Then the revered Krisâsva told the secret knowledge of

the whole lore of the *mantras* about these to Viśvāmitra, who had been his pupil for more than a thousand years, and that revered person communicated it to me. This was the previous order of teachers. And now I ask how didst thou obtain it, noble youth?

Lava.—The weapons revealed themselves to us two spontaneously.

Rāma.—(*Reflecting*) What cannot be possible! Wonderful greatness may be caused by the ripening of exalted merit. But why dost thou use the words 'to us two'?

Lava.—We are twin brothers.

Rama.—Where is that other brother?

(*Behind the scenes*)

Daṇḍāyana! (Verse 16) Is there indeed a fight taking place between Lava, the long lived one, and the soldiers of the king as the report goes? What dost thou say? "friend, it is so." Let the title of supreme lord to-day become extinct in the worlds, and let also the fires arising from the weapons of the Kshatriyas be extinguished.

Rama.—(Verse 17) But who is this of a complexion dark blue like sapphire, that by his very voice covers me with horripilation, making me thereby resemble a Kadamba tree that puts forth buds at the moment of the deep roar of a fresh blue cloud?

Lava.—This is that elder brother of mine, noble Kuśa, who has returned from the hermitage of Bharata.

Rāma.—(*with admiration*) My child, call him of long life also here.

Lava.—So I will. (*He advances towards Kuśa*)

(*Enter Kuśa*)

Kuśa.—(brandishing his bow with emotion, delight and courage) (Verse 18) If there should be a fight with the kings of the solar race, who, from the time of Manu the son of Vivasvat, have offered to Indra the boon of protection, and kindled the fire of their martial spirit to burn the haughty, then fortunate would be this bow, the string of which has lights waved round it by the terrible points of the flames that flash forth form the fiery arms. (*He advances with haughty strides*)

Rama —There is a marvellous excess of heroism in this warrior boy (Verse 19) His look regards as straw the best prowess of the three worlds his gait firm and proud seems to bend down, as it were, the earth even in boyhood he possesses massiveness like that of a mountain can he be the incarnation of the heroic sentiment or of pride hither advancing?

Lava —(*Advancing*) Victory to my noble brother!

Kusa —Longlived one, what is this talk about a fight?

Lava —Oh it is a trifling matter My revered brother, however should give up his haughty bearing and behave modestly

Kusa —For what reason

Lava — Here stands the king the lord of Raghu's race and he shows affection to us two and is longing for thy approach

Kusa —(*reflecting*) That hero of the story of Ramayana, the protector of the Vedic treasure

Lava.—The same.

Kusa —That great man is one whose holy sight is to be desired, but I cannot conceive in what way he is to be approached by me.

Lava —Just as we should approach our elders.

Kusa —How can this be?

Lava —The high minded and courteous Chandraketu, the son of Urmila, out of friendship, addresses me with the title of a dear companion, therefore on account of those my relations with him that royal sage becomes our father in duty (or by courtesy).

Kusa.—In the present case humility though shown even to a Kshatriya is not blameable.

(Both walk about)

Lava —Let my noble brother behold this great hero, the excellence of whose various superhuman actions may be inferred from his form, majesty and serenity

Kusa —(*Observing*) (Verse 20) Oh! how gracious his form and how sanctifying his majesty! Rightly did the bard of the Ramayana transform the goddess speech (into the form of that poem) (*approaching*) Father, Kusa, the disciple of Prachetasa, salutes you.

Rāma —Come, come, boy, long may you live! (Verse 21) Through affection I am eagerly longing to embrace your body, which is smooth and sleek like a cloud filled with water (*Having embraced him, to himself*) Can this boy be my child! (Verse 22) For when I embrace him, he, as it were, bedews my body with a stream of nectareous fluid as if he were the essence of my body produced from my affection and flowing forth from every limb, as if he were all my life standing without me revealed in bodily form, as if he were created by the gushing of my heart agitated with deep joy

Lava —Father! The sun is shining right on the forehead, therefore take a seat for a moment in the thick shade of this Sala tree

Rāma —As my child likes

(All walk about and sit down according to rank)

Rāma —(*To himself*) (Verse 23) Ha! though inured with modesty the ways of Kusa and Lava, their gait, their attitude, their manner of sitting, and so on, suggest (future) imperial rank (Verse 24) And the charms of their beauty, which are natural and inseparable from their body, proclaim a grace attractive in every part, as those charming rays indicate the flawless moon or the drops of honey an expanded lotus And I see in them abundantly manifested the beauty of the princes of the race of Raghu (Verse 25). Their body is dark blue like the neck of a full grown pigeon and has well turned shoulders that resemble the neck of a bull their look is steady like that of a pleased lion, and their voice is deep like that of the drum of rejoicing (*observing them carefully*) Ha! not only does their form resemble mine, (Verse 26) but various resemblances to the daughter of Janaka are noticeable in this pair of boys, for him who has requisite skill to mark them Surely that face of my darling, beautiful like a young lotus, has, as it were, again been submitted to my eyes. (Verse 27) Here is the same stamp of the upper lip, beautiful with the gleam of teeth clean and white and the same fascinating ears, and although the eyes are red and blue, nevertheless there is in them the same virtue of beauty (*Reflecting*) This is that very forest, inhabited by Prāchetasa, where indeed the queen was abandoned, and this is their appearance and this their age

and majesty And the fact that the missiles disclosed them selves to them of their own accord makes me thus reflect Can it be my permission to the missiles at the time of looking at the pictures that has taken effect? For we have heard that the missiles did not pass without traditional instruction even among men of old time and moreover this exceeding joy of my heart gives assurance to my soul that is floating (on doubts) That they are twins al o greatly agrees with my own experience For I had often marked that the queen in her pregnancy was blessed with twins (*weeping*) (Verse 28) For when the love, that had already taken root, had grown with our familiarity it was I who first perceived with the gentle touch of my palm the two-fold nature of the foetus in her womb as we were alone, she with her eyes closed from a sense of natural coyness though feeling perfectly at ease and it was after some days that she came to know herself (*Having wept*) What then shall I ask the boys on some pretext?

Lava —Father what means this? (Verse 29) A flood of tears has given to thy face, which gives prosperity to the worlds, the beauty of a dew besprinkled lotus.

Kusa —Oh my dear brother! (Verse 30) Of course without the queen Sita what must not be a source of grief to the lord of Raghus? For, truly the whole world becomes a wilderness on the loss of the beloved, and that love he felt was so great, and that separation also is endless, why dost thou ask such a question as if thou hadst not studied the Ramayana?

Rama—(*To himself*) Oh, they talk with indifference Enough of questions Foolish heart, what means this sudden unsteadying emotion of thine? Having thus revealed the agitation of my heart, I have become an object of pity even to the boys Well I shall change the topic (*Aloud*) My children, there is a poem called Ramayana, the outpouring of the learning of the revered Valmiki, the panegyric of the race of the sun, I wish out of curiosity to hear a little from it

Kusa —The whole of that composition has been studied by us. Now there recur to my memory these two verses in the last canto of the part that describes Rama's boyhood.

Rama —My darlings, repeat them

Kus'a —(**Verse 31 & 32**) "Sitā was naturally dear to the high-souled Rama, but that dearness she increased by her own virtues, in the same way Rama was dearer even than life to Sita, but their hearts alone knew their mutual affection

Rama —Alas! very terrible is the shock to my inmost heart Alas! my queen, even so it was Ha! ha! the incidents of worldly life, unpleasant on account of sudden reverses and ending in the grief of separation, afflict us (**Verse 33**). Where now is that great delight abounding in the most intimate confidences? Where that mutual love and where the deep emotions full of admiration for each other and where that union of hearts in joy or sorrow? Nevertheless this life of mine still throbs, and the accursed one does not cease Oh pity! (**Verse 34**) I have been made to remember the time, though it is painful to remember, which was charming on account of the wonderful disclosing at one and the same moment of the thousand virtues of my beloved (**Verse 35**) When the bud like breasts of the fawn eyed one that had just made their appearance expanded a little after some days, (a time) when love, deep by the combination of youth, affection and desire, throbbed saucily in the heart but bashfully in body (in outward demeanour)

Lava —And this is a verse spoken by Rāma to Sitā when they were sporting on the banks of the river Mandākini and in the forest of Chitrakuta (**Verse 36**) 'This slab of stone in front of us was placed as if for thy sake round which this *Kesara* tree has as it were rained flowers

Rama —(*Smiling with an expression of shame, affection and sorrow*) Boys are exceedingly innocent, especially those who live in a forest Ha queen! dost thou remember that place which witnessed the intimate confidence of that time? (**Verse 37**) I see as it were before me thy face, becoming cool by means of the dews of fatigue, gleaming with moon like forehead, which is overspread with curls agitated by the gently moving breeze of the Mandakinī, the cheeks of which are radiant though not dyed with saffron, beautiful with fascinating ears, which are charming even in the absence of ornament (*Remains as if petrified then piteously*) what wonder ho! (**Verse 38**) By long and repeated brooding one creates and

places in front one that is dear, surely even though far off a dear person does thus produce consolation, but certainly the world is a withered desert when one's wife is dead, then the heart is scorched as if in a heap of burning husk.

(Behind the scenes).

(Verse 39) Vasishtha Valmiki, the queens of Dasaratha and also Janaka together with Arundhati, terrified all of them at hearing of the quarrel of the boys, are coming ardily on account of their limbs weakened from old age and also on account of the distance of the hermitage though eager in spirit slow from fatigue

Rama.—What Revered Arundhati Vasishtha, my mothers and Janaka too all here O ill luck How can I see them! *(Looking forth sadly)* Alas that father Janaka has by chance come to this very place is a stroke of the thunderbolt to me an unlucky being **(Verse 40)** I beheld that meeting of the two fathers on the auspicious festal occasion of their children's marriage at which Vasishtha and others were present delighted on account of the desirableness of the connection and now I who am in this plight witness my father's friend after such a strange calamity has occurred, why am I not cleft in a thousand fragments? But what can Rama no do?

(Behind the scenes) Alas alas oh pity! **(Verse 41)** Having suddenly beheld the lord of Raghu's race in such a state with his splendour subsisting in majesty only, after recalling to life Janaka who swooned first, the mothers in their distress are themselves falling into a swoon.

Rama.—Alas my father! Alas my mother! Alas Janaka! **(Verse 42)** Your pity is thrown away upon me, wretch that I am, for I showed no pity to her who summed up in herself the whole blessedness of the families of Raghu and Janaka. I will, however, pay my respects to them

Kusa and Lava.—This way, father, this way

(They walk about overpowered with feeling Exeunt all)

End of Act VI

Styled The Recognition of the princes."

Act. VII

(Enter Lakshmana)

Lak —Well! well! To-day the revered Valmiki, having summoned together with us the people including Brahmanas, Kshatriyas, citizens and country people, by his power has placed here the whole world of creatures movable and immovable, consisting of the host of the chiefs of the gods, demons, animals and serpents. I also have received a command from my noble brother in these words —Dear Lakshmana! we are invited by the revered Vālmiki to behold his own composition being acted by Apsarases, therefore go to the theatre on the bank of the Ganges and seat the spectators And I have seated the whole assemblage of mortals and immortals in their proper places But here (**Verse 1**) comes my noble brother, in this very direction, out of respect for Valmiki, he who has undertaken the difficult vow of a hermit, though still inhabiting a kingdom for a hermitage

(Enters Rama)

Rama —Dear Lakshmana, have the distinguished spectators taken their seats

Lak —Yes

Rama —But these two boys Kusa and Lava should receive as much respect as may be shown to dear Chandraketu.

Lak. —I have already acted accordingly knowing full well your Majesty s love towards them But here is the royal seat spread out, let my noble brother sit down on it

Rāma —(*Sits down*).

Lak —Ho, let the play begin.

Sutradhara —(*Entering*) Hear, hear! the revered Valmiki, who speaketh the truth, thus commands the animate and the inanimate world Here is that sanctifying and sweet composition which I, perceiving with the prophetic eye of a sage, composed full of the sentiments of pathos and wonder, you should be attentive to it on account of the importance of the matter

Rama —This is the meaning of what has been said Sages have an intuitive perception of duty The knowledge of these revered men is unaffected by passion and is a receptacle of truth, is in no case baffled, therefore it should never be doubted.

(*Behind the Scenes*) Ah noble Lord ! Ah ! prince Lakshmana here I am alone, helpless, the time of my delivery being near, hopeless—and the wild beasts long to devour me, therefore I now—wretched woman—will throw myself into the Bhâgirathi

Lak —(*to himself*) Alas this is something quite unexpected.

Sutradhara —(Verse 2) The queen, the daughter of the earth deserted in the great forest by the king throws herself into the goddess Ganga, in the throes of child birth [*Exit*]

(*End of prologue*)

Rama —(*with emotion*) Queen queen ! care for Lakshmana.

Lakshmana —My lord this is a play

Rama —Alas queen my dear companion in my sojourn in the Dandaka wood. This calamity has befallen you on account of Rama.

Lak —My noble brother will just look at the performance

Rama —Here I am ready, hard as adamant. (*Then Sita enters supported by Earth and Ganga, each of them holding a ... in her lap*)

Rama —Dear Lakshmana, I seem to enter some unknown and sudden gloom. Support me

The two Goddesses —(Verse 3) Take heart, oh blessed one, thou art highly favoured with good fortune oh princess of Videha, within the water thou hast given birth to two sons, who shall uphold the race of Raghu

Sita —(*regaining herself*) Happily have I given birth to two sons. Alas ! my lord (*faints*).

Lakshmana —(*Falling at Rama's feet*) My noble brother ! We are blessed with good fortune The race of Raghu has budded auspiciously (*Observing*) Alas ! alas my noble brother has fainted overwhelmed with the flood of tears that burst forth (*fans him*)

Prith. —Child take heart

Sita —(*regaining herself*) Revered one, who are you ? Leave me

Prith —This is I Bhâgirathi the tutelary goddess of thy father-in law's family

Sita —Revered goddess, my homage to you.

Bhagi —Obtain the auspicious fortune befitting your virtuous life

Laksh —We are highly blessed

Bhag —This is your mother, Earth

Sita —Alas mother, you have seen me in this plight

Prith —Come, my darling, come, my daughter

(Both faint having embraced each other)

Lak —*(Joyfully)* Fortunately has the noble queen been favoured by Ganga and Prithvi

Rama —*(beholding)* As fate would have it, this is still more pathetic

Bhagi —All triumphant is maternal affection since even the all supporting Earth grieves Or rather common to all is this thread of life which has the knot of infatuation of mind, and a source of misfortune to sentient beings Goddess Earth, oh princess of Videha, take comfort

Prith —Goddess having given birth to Sita how can I take heart? (Verse 4) (First) there was her long stay in the midst of the Rakshasas, secondly her exile is extremely unbearable

Bhagi —Who can indeed bar the doors of destiny when it is just ripening in the case of a certain individual?

Prith —Revered Bhāgirathī! But all this is quite unbecoming on the part of your dear Rama (Verse 5) He showed no regard for the hand which he as a youth had firmly seized in boyhood, nor did he show any for me nor for Janaka, nor for fire, nor for the dutiful conduct (of Sita) nor for his offspring

Sitā —Alas! I am reminded of my noble lord

Prith —Ah, what is your noble lord to you now?

Sitā —*(with a blush and with tears)* Or rather, it is as my mother says

Rāma —Mother Earth! I am even such an one as thou sayest

Bhagi —Revered Earth, you are the very body of the world (chief stay) Why then do you get angry with him as if you did not know him well? (Verse 6) A terrible scandal was spread abroad among the people and as for that purification by the fiery ordeal, as it took place in the island of Lankā, how can men here be expected to believe in it? This

is the precious family inheritance of the race of Ikshvaku that the whole world is to be kept contented, hence in such difficulty what was that darling to do?

Lakshmana.—Surely the divinities have an unobstructed knowledge of the minds of creatures.

Ganga.—Nevertheless I here fold my hands to you.

Rama.—Mother. Thou hast continued thy favour to the house of Bhagiratha.

Prithvi.—Goddess I am always favourably inclined towards you. But I speak thus on account of the rush of affection that is unbearable at first. Not that I am unaware of Rama's love for Sita. (Verse 7) Having abandoned darling Sita through the power of fate with tortured mind he lives only by his extraordinary courage and the merit of his subjects.

Rama.—Surely elders are kind to children.

Sita.—(*weeping and with folded hands*) Let my mother absorb me into her own self.

Rama.—What else could she say?

Bhagi.—Heaven forbid! Mayest thou live for thousands of years without being absorbed!

Prithvi.—Daughter! you have to take care of your son.

Sita.—I am helpless (without my lord). What have I to do with these (orphans)?

Rama.—My heart, thou art adamant.

Bhagi.—How canst thou be without a protector since thou hast a husband?

Sita.—Of what worth to me is my state of having a lord—a wretched woman as I am.

The two Goddesses.—(Verse 8) How canst thou undervalue thyself, the world's blessing, by association with whom the purity even of us twain is increased?

Lak.—Let my noble brother hear.

Rama.—Let the people hear.

(*Noise behind the Scenes*).

Rama.—Something still more strange.

Sita.—Why is the whole heaven, filled with tumult, thus in a blaze?

The two Goddesses —Ah, we see it (**Verse 9**) Those very weapons of which Krisasva, Kausika and Rama have successively been the masters, are manifesting themselves with the *Jrimbhakas*

(*Behind the Scenes*) (**Verse 10**) Queen Sita, we salute thee thy sons are our resort, Rama having given us to them at the time of looking at the painting

Sita —Happily these are the presiding deities of the weapons Ah my lord your favours shine upon us even now

Lak —My noble brother had said that they would by all means wait upon her offspring

The two Goddesses —(**Verse 11**) A bow to you, mighty weapons! Blessed are we by your favour! You should wait upon the boys when meditated upon in the hour of need May you fare well

Rama —The waves of grief broken by the confluence of astonishment and joy, being agitated, make my condition something wonderful

The two Goddesses —Rejoice, daughter! rejoice! Thy sons have now become equal to Ramabhadra

Sita —Revered ones! who shall perform for these the ceremonies necessary for Kshatriyas?

Rama —(**Verse 13**) Lo Sita, who gladdens the race of the Raghavas protected by Vasishtha, alas, even she does not find one to perform the sacraments for her sons

Bhag —My daughter, why do you trouble yourself with this thought? When these boys are weaned I will entrust them to the venerable Valmiki who will perform the rites for them that are necessary in the case of Kshatriyas (**Verse 14**) Valmiki is even like the two sages, Vasishtha and Angirasa, being the preceptor of both the families that of Raghu and that of Janaka

Rama —It is well thought of by the revered one

Lak —My noble brother, I tell the truth, I recognize the boys Kusa and Lava as thy sons by these several characteristics (**Verse 15**) For these two, possessing the mystic missiles from their birth of heroic nature, both residing with Valmiki, both resembling the noble one in their features, are now twelve years old

Rama —In the consideration that these two are my sons my heart waves to and fro and I am stupefied

Pri. —Come my daughter, sanctify (by thy presence) the regions below the earth.

Rāma —Ah my dearest, thou art gone to another world.

Sītā —Let my mother take me to a long rest in her bosom. I am not able to endure the terrible humiliation in the world of living beings.

Rama —What will the answer be?

Pri. —I bid thee wait until thy two sons are weaned, afterwards I shall do as it shall seem proper (to me)

Ganga —So be it.

(*Exeunt the two Deities with Sītā*)

Rama —What! has the vanishing of Sītā actually taken place? Ah queen! Ah dear companion in my sojourn in the forest of Dandaka! Ah goddess of virtue! Art thou gone to another world? (*swoons*).

Lak —Help, revered Valmiki! Is this the object of thy poem?

(*Behind the Scenes*). Remove the musical instruments. O creatures, including both animate and inanimate ones, mortals and immortals, behold now a holy miracle ordained by the great sage, the venerable Valmiki.

Lak. —(*Observing*) **(Verse 16)** The water of Gangā is agitated as if it were churned and the sky is crowded with divine sages. Wonderful! the noble queen together with the goddesses Ganga and Earth rises from the water.

(*Again behind the Scenes*) **(Verse 17)** Arundhatī, adorable to the world, do a favour to us, Gangā and Earth; we offer to thee Sītā, thy daughter in law of holy vows.

Lak. —Oh! marvel! marvel! Look! look! my noble brother! (*observing*) Alas, even now my lord does not come to himself.

(*Enter Arundhatī and Sītā*).

Arundhatī —(**Verse 18**) Hasten, dear princess of Videha, abandon thy natural bashfulness, come, recall to life my darling with thy hand of which the touch is gentle.

Sītā —(*Touching in an agitated manner*). Let my lord recover consciousness.

Rama —(*Coming to himself and with joy*) Ha! what is this! (*After beholding the queen with joy and astonishment*)

What, the queen (*with a bashful smile*) my mother, Arundhati and all the revered ones, together with Rishyasringa and Santā, rejoicing

Arundhati —My son, here is the tutelary deity of the house of Bhagiratha, the propitious Ganga

[*Behind the Scenes*]. Lord of the world, Rāma, remember thy words to me when thou wast looking at the picture —' Do thou, oh mother, think kindly upon Sitā, even as Arundhati behaves to her daughter in law ' In this respect I have paid my debt

Arund —There is thy mother in law the revered Earth

[*Again behind the Scenes*]. As thou didst say, oh prince of long life, when thou didst abandon my darling Sita,—" Oh revered mother Earth, take care of thy worthy daughter Janaki " I have now performed the command of my dear son and lord

Rāma —How is it that I, a great sinner, have been pitied by the two revered goddesses? I bow to you

Arund —Ho! ho citizens and country people, may this queen Sita, daughter in law of the race of the sun, sprung from sacrificial ground, who has been committed to me Arundhati with such words of praise by the revered Ganga and Earth, and whose chaste behaviour was formerly established by the adorable fire, and who was praised by the immortals together with Brahma, be received or not? What think you, worthy men?

Lak —The subjects, having been thus scolded by the revered Arundhati, and the whole collection of creatures do obeisance to the noble queen, and the guardians of the world and the seven Rishis worship her with showers of flowers

Arun —Rama, lord of earth! (**Verse 19**) Appoint [illegible] riginal of the

[illegible] the sacrifice

[illegible] move the grief of Sitā.

Rāma —As the revered one commands

Lak. —I have attained the desired object

Sitā —I am restored to life

Lak —Noble queen! here does the shameless Lakshmana bow to you.

Sitā —May you live long, you who are like my son to me

Arun.—Revered Valmiki, let Kusa and Lava, the sons of Rama, born of Sita's womb, be presented now. (*Exit*)

Rama and Lak.—Fortunately it is as we thought.

Sita.—(*overwhelmed with tears*) Where then are my sons?

(*Then enter Valmiki, Kusa and Lava*)

Valmiki.—Dear boys, Kusa and Lava. Here is Rama your father, Lakshmana your youngest uncle, the queen Sita your mother, here is the royal sage Janaka, your maternal grand father.

Sita.—(*Looking with joy, delight and wonder*) What! my father.

Kusa and Lava.—Oh father! Oh mother! Oh grand father!

Rama and Lak.—(*embracing with joy*) Indeed, boys you have been obtained by merit.

Sita.—Come son Kusa, come son Lava, after a long time embrace your mother who had gone to another world.

Kusa and Lava.—(*having done so*) We are blessed.

Sita.—Revered Sir, I bow to you.

Valmiki.—Daughter, may you long continue in your present state of happiness.

Sita.—Oh joy! Here I see my father, our family preceptor, the elderly matrons, the noble Santa with her husband, my revered lord, together with Lakshmana graciously disposed, and with them all Kusa and Lava. So I am overpowered with joy.

(*A confused noise behind the scenes*)

Val.—(*Rising and observing*) Oh, the lord of Madhura (Satrughna) has arrived after having killed Lavana.

Lak.—Good fortunes come in a train.

Rama.—Though experiencing all this I cannot believe it, or such is the nature of prosperous events.

Valmiki.—Speak dear Rama. What further service can I do to please thee?

Rama.—Can there be anything farther to be wished for? But let there be this benediction. (**Verse 20**) This story purifies from sins and increases blessings, being auspicious

and charming like the mother of the world and like Gangâ, may wise men reflect over this poem of the poet of ripe wisdom, who knows Brahma revealed in the *form of words*, while its nature is brought out by acting

[*Exeunt all*]

End of Act VII

Styled the final union



List of some abbreviations employed in this book.

क—Mr Kale's edition of the उत्तररामचरित
काव्याल॰—काव्यालंकारसूत्र of वामन
कुमार॰—कुमारसंभव of कालिदास
घ—Mr Ghate's edition of the उत्तररामचरित
टी—The commentary of घनश्याम
न—The निर्णयसागर edition of the उत्तररामचरित
नाट्य॰—नाट्यशास्त्र of भरत
पा—Panini's अष्टाध्यायी
महावीर॰—महावीरचरित of भवभूति
मालती॰—मालतीमाधव of भवभूति
रघु॰—रघुवंश
व—Vidyasagara's edition of the उत्तररामचरित printed in 1872.
विष्णु॰—विष्णुपुराण
वीर॰—वीरराघव commentator of the उत्तररामचरित
सि कौ॰—सिद्धान्तकौमुदी

Com —Commentary or Commentator
G —The Commentary of Ghanasyama.
Gh —Mr Ghate's edition of the Uttararamacharita.
K.—Mr Kale's edition of the Uttararamacharita.
N —The Nirnaya sagara edition of the Uttararamacharita.
R —The Commentary of Ramachandra Budhendra on the Uttararamacharita.
V —Isvarachandra Vidyasagara's edition of the Uttararama charita.

METRES

अनुष्टुभ्—not given here as being easily recognisable Vide notes p 37 for definition

इन्द्रवज्रा—स्यादिन्द्रवज्रा यदि तौ जगौ ग । I. 11, 14, II 3, IV 8, VI 27 VII 4, 16

उपजाति—A mixture of इन्द्रवज्रा and उपेन्द्रवज्रा (उपेन्द्रवज्रा जतजास्ततो गौ) I 15 II 6, III 35, 42, IV 16, VI 15, 27.

रथोद्धता—रान्नराविह रथोद्धता लगौ । I 34, 37, 45

शालिनी—मात्तौ गौ चच्छालिनी वेदलोकैः (4, 7) I 42 III, 2, IV 18, V 30 32

अपरवक्त्र—V 8 (न, न, र, ल, ग in uneven पाद्s and न, ज, ज, र in even पाद्s)

द्रुतविलम्बित—द्रुतविलम्बितमाह नभौ भरौ । III 27, IV 15

वंशस्थ—जतौ तु वंशस्थमुदीरितं जरौ । VI 23

पुष्पिताग्रा—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा । III 18, 20, IV 4, V 4 VI 8

प्रहर्षिणी—म्नौ ज्रौ गस्त्रिदशयतिः प्रहर्षिणीयम् (3, 10) I 30, 31, 40, 49, III 6, 15, 36, 39, IV 26, V 1, 18, VII 6

मञ्जुभाषिणी—सजसा जगौ च यदि मञ्जुभाषिणी । I 18, III 4, VI 4, 17, 41

वसन्ततिलका—उक्ता वसन्ततिलका तभजा जगौ ग । I 7, 9, 14, 25, 36 II 10, 11, 22, 23, III 8, 11, 12, 21, 26, 28, 47, IV 6, 23, 29, V 10, 11, 24, 33, VI 7, 16, 19

मालिनी—ननमयययुतेयं मालिनी भोगिलोकैः (8, 7) I 24, 26, 27, II 20, 21 III 5, 19, 23 27, 48 V 2, 3, 13 VI 12, 24, 26

पृथ्वी—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः (8, 9) V 5, VI 1, 37

मन्दाक्रान्ता—मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम् (4, 6, 7) I 33, II 13, 14, 25, III 6, 15, 36, 38, IV 26, V 12, VI 9, 22, VII 6

शिखरिणी—रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी (6, 11) I 28, 29, 35, 38, II 1, 2, 26, 27, III 13, 30, 40, 44, IV. 3, 10, 11, 12, 13, 14, 21 V 9, 16, 26, VI 11, 14, 28, 30, 33, 35, 38, 39

हरिणी—नसमरसला गः षड्वेदैर्हयैर्हरिणी मता (6, 4, 7) I. 20, 23, II 4, III 22, 24, 31, 32, IV 19, V 28

शार्दूलविक्रीडित—सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् (12, 7) I 39 II 9, 16, 28, 29 30 III 16, 37, 43, 45 IV 1, 5, 17, 20, 22, 24, V 6, 14, 19, 27, 31, 35, VI 18, 40, VII 20

आर्या—III 41, VI 13

उत्तररामचरितस्थश्लोकानां सूची ।